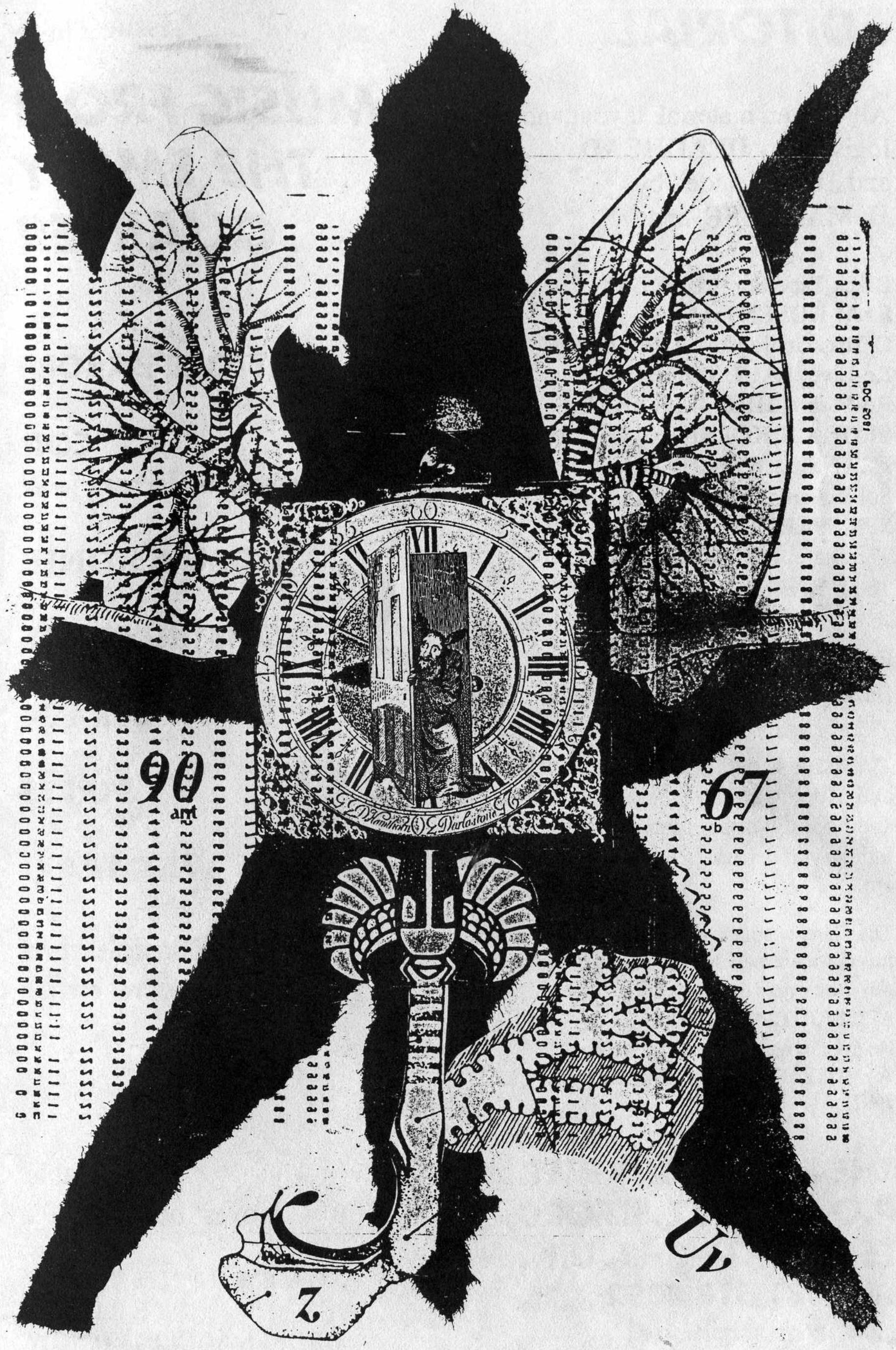

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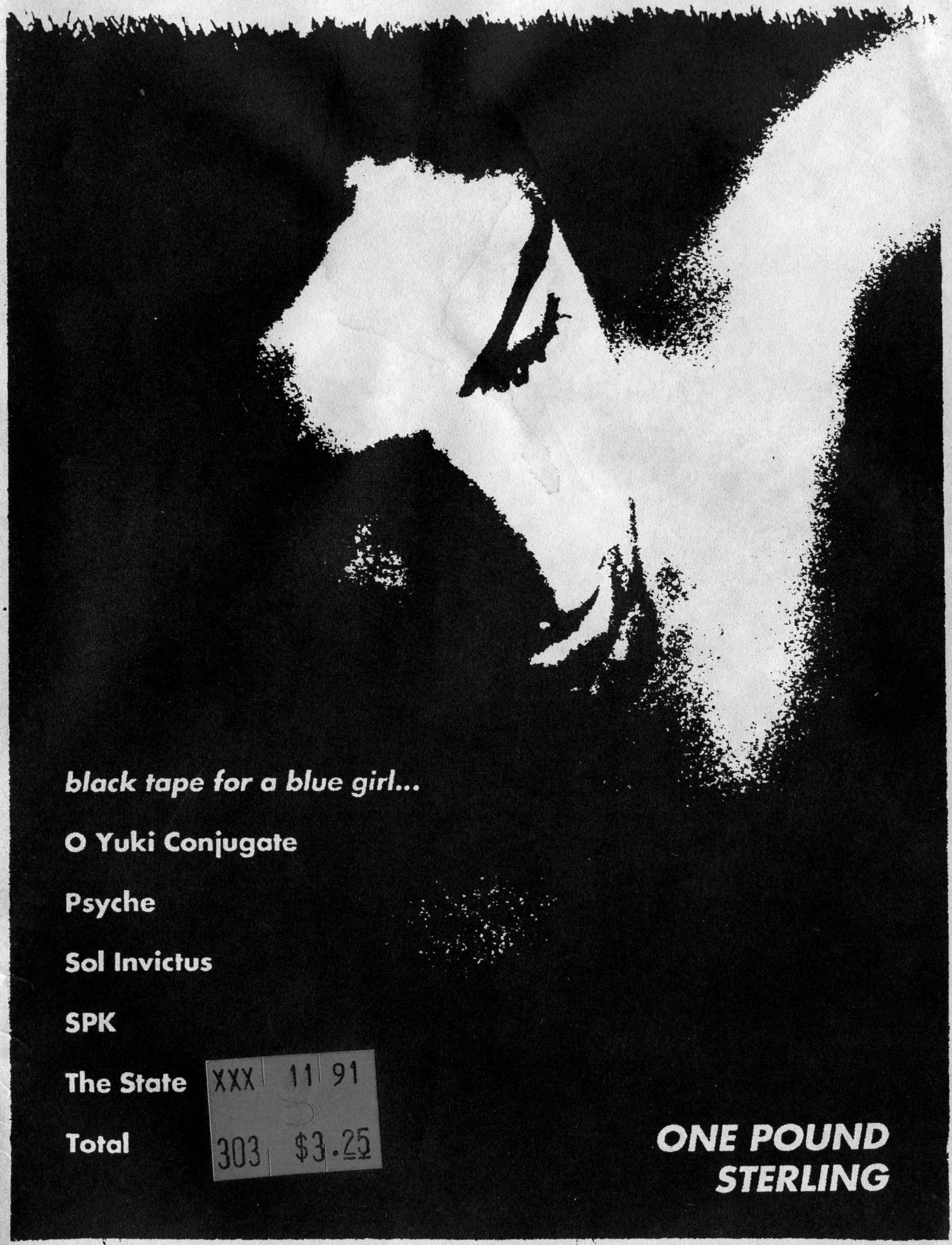

black tape for a blue girl...

O Yuki Conjugate

Psyche

Sol Invictus

SPK

The State

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THE TYRANNY OF THE BEAT

ORIGINAL SOUNDTRACKS
FROM
THE GREY AREA
FEATURES SELECTIONS FROM:
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DIE KRUPPS · EINSTÜRZENDE NEUBAUTEN · NON · CAN · DOME · WIRE
SWELL MAPS · THE BOYS NEXT DOOR · MONTE CAZAZZA · THE HAFLER TRIO
CD & LIMITED EDITION CD + VIDEO
A BREY 1

August 1991

ABSTRACT

2

Finally, this issue reaches you... It's been a nightmare this one. Everything coming together right at the last possible minute. Still, we're pleased with the results, hopefully you'll like the expanded line-up of features?

First off, apologies toTrevor Werewolf whose credit we left off last issue's Attrition piece and to those awaiting the Coil interview. After numerous calls it just didn't happen - busy lads these boys you know. As we go to press it's being transcribed now, so number 3 here we come! In its place we've dug up an interview with Graeme Revell of SPK, which took place in 1983. Quite relevant now, it makes fascinating reading on the eve of the Mute reissues.

Issue One was greeted with applause from most - those who matter anyway. It sold out totally of its 1500 run, so our readership is ever-increasing. A sign of a growing interest in the market, as well as MFTEQ being a good read of course!

Some people have asked why we don't include contact addresses. One reason is the lack of space. If we included addresses, we'd have to lose 4, 5, maybe more items, which we are not willing to do. Another reason is that we do try to stock all of the items we write about, as more of you will see now we're printing the Sales Supplement within the magazine itself. And where we cannot stock an item we are quite willing to pass on a address if you contact us. (Please send an SAE/IRC if you do write.)

Just before I let you get on with your reading, there's good news from this end in that as from Issue 4 the magazine will double in size and go A4. Thereby giving us a little more space to breathe and less of an eye-strain for some. And you'll see that we're holding the cover price down again until Issue 3 too. Can't be bad!

EXCLUSIVE CASSETTE OFFER

A limited, numbered edition of The Grey Area of Mute's sampler THE TYRANNY OF THE BEAT (see ad on opposite page) has been made available to MFTEQ readers. Only fifty copies will be made of this cassette version and it is sure to become a real collector's item in the future. We're taking orders on a strict, first-come, first-served basis, so if you want one you'd be advised to send off immediately. The release date is set for late September and by the way, we're not accepting multiple orders. For your copy send £5.00 plus our usual postage and packing cost (see Sales Supplement).

MINDS' EYE

CONTEMPO RECORDS in Italy have an amazing set of releases planned over the coming months. **CLOCK DVA** have a CD/12" **Final Program** along with a new album of studio material, a book with a CDS/7" of early material called **Black Words On White Paper** - lyrics, discography and a short novel by Adi and last up will be the reissue of **Thirst** on CD/LP/CASS. **ATTRITION**'s long awaited **Tricky Business** CD/LP/CASS is pre-dated by a CDS/12" **Thin Red Line** with Pankow remixes of the tracks. The Aussie band **DISTANT LOCUST**'s debut album **Chemical Wedding Feast** is out along with **BLACK ROSE**'s **The Room Inside** CD/LP, which Cindytalk's Gordon Sharp guests on. Last but not least, a live DCD/DLP of tracks from the label's **Contemporary Festival 91** is being compiled, so expect the likes of **PANKOW**, **DVA**, to be included.

WMTID release a three-track cassette single under the heading of **Steal**, with versions of tracks from their debut album The Electric Church and more. The band are also busy working on their next album, which will apparently be a side-swipe at 70's glam. Good old techno fun!

THIRD MIND returns to the fore with a batch of releases in September and October. The first is **IN THE NURSERY**'s **Sense** long player, before **SOLAR ENEMY**'s **Dirty Vs Universe**, **WILL**'s (Rhys Fulber's aged project) **Pearl Of Great Price** on CD/LP and a 12" by **DELERIUM** called **Euphoric**. The CD version of this is 36 minutes long and will be out at budget price. Following these, your fave and mine **EDWARD KA-SPEL** has another solo album **Tanith And The Lion Tree**. And, no haven't finished ..., **GANZHEIT**'s **Dynamite!** mini-LP should be out before the end of the year.

WORLD SERPENT DISTRIBUTION, get ready for this lot... **REPTILICUS** have recorded a follow-up CD/LP to **Crusher Of Bones**, whilst that album will be put out on CD at last. **CURRENT 93** busy as always, **As The World Disappears** CD, new studio material in the form of **Island** CD/LP, **Imperium** CD reissue and **The Sadness Of Things** on CD with **STEVEN STAPLETON**. **DEATH IN JUNE** repress **1888** on red vinyl in a limited run of 1000. And also from the same batch of red is **Night And Fog** LP, recorded live at The Fridge in '84 and the last of their three **Cathedral Of Tears** CD, compiled from The World That Summer and Brown Book. The band are also recording new material now. **NURSE WITH WOUND** reissue **Live At Bar Maldoror** on CD, their split LP with **SPASM** **Creakiness** will finally be out soon and before the next studio material hits the streets - **Beastings**, **Homotopy To Marie** gets reissued on CD. Meanwhile **STEVE** and **TONY WAKEFORD**'s **The Flower Dream Song** will be out on CD thru *Tursa*. **DOMINATOR** are Whitehouse soundalikes and release **Forbidden Pleasures** on CD/LP, but at long last **KARL BLAKE**'s **Prehensile Tales** are out on CD with extra tracks, with **Paper Thin Religion** not far behind.

CURRENT 93 meanwhile are putting the complete seventy minute version of **Nature Unveiled** out on CD on *Durtro*.

THOMAS KONER is recording new material to follow his debut Nunatak under the provisional title of **Teimo** for release on the same Dutch label *Barooni*.

VISION are a Swiss label with a vision of their own and have put together a CD compilation from their massive back catalogue, including **FLUID MASK**, **MELX**, **COSMICS**, **16-17**, etc called **Knock Out**. In preparation is **Victims Of The Mixing Desk II** with Alex Buess at the controls and bands such as **BOOM** and **BOURBONESE QUALK** contributing. Also scheduled are **BOOM FACTORY**'s **Take The Payback** 12", **MELX** **They Are Going To Program You** 12" and CD's by **ELECTRO NOISE TWIST** and **16-17**.

ADVENTURES IN REALITY, a prolific label in the early eighties gets back into gear with a **STRESS** retro tape **Nostalgia** out by the time you read this. Lots more planned from them with possibilities of reissues from their back catalogue.

PHIL CLARKE, he ex-of Stress is out there working again, so watch out for him in the future.

VOMITO NEGRO have released **The New Drug** CD/LP on *Antler/Subway*.

NETTWERK plan two singles by **CONSOLIDATED** **Unity Of Oppression** and **Sexual Politics Of Meat**, a single **Pilot in Hell** and album **Cuisine** by **SEVERED HEADS**, **SINGLE GUN THEORY**'s **Million Like Stars In My Hands** on CD/LP and **MC900FT JESUS** **Welcome To My Dream** album and **Killer Inside Me** single. All this and the back catalogue CD Singles from **SKINNY PUPPY**.

MINUS HABENS follow **SIGILLUM S**'s CD and the split **NIGHTMARE LODGE/BLACKHOUSE** LP with debut 12"'s by **IUGULA-THOR** called **The Wheel Of The Process** and the UK's own **JOUISSANCE** get a vinyl airing. **PANKOW** issue a special 1-sided 12" with an etching on the reverse and the label are also compiling a CD/LP of Habens bands and more..., expect **SKULLFLOWER**, **ASMUS TIETCHENS**, **CINDYTALK**, **PACIFIC 231** to appear.

SIGILLUM S also have a CD out on *Artware Audio* called **Cybertantrick Quantum Leaps** and it is limited to 500 copies.

SECTION 25 have their back catalogue imminently reissued on CD by *Les Disques Du Crepuscule*. A very underrated band, these CD's will also include their singles too.

CLAIR OBSCUR are working on new studio material at the moment for release by the end of the year. Their label *VISA* has just issued a compliation CD **Out Of Majors** with the band themselves featured amongst others.

SILENT RECORDS have a split CD by **ARCANE DEVICE** and **PGR**, limited album **Fire** by **THE HATERS**, cassettes by **THESSALONIANS** and a T-shirt from **ORGANUM** designed by David Jackman himself. The company's distribution outlet is growing and they have picked up several artists since the demise of Rough Trade America.

SOMEWHERE IN EUROPE's fourth cassette, as yet untitled, gets an airing in September.

CHARLES HAYWARD follows **Skew Whiff** swiftly with another on *Sub Rosa* called **Switch On War**. The same label also issue **Land Of The Living** by **EMERALD VEIN** on LP.

NOCTURNAL EMISSIONS live album **Energy Exchange** will be out soon. It's another exclusive, signed edition of 500 and also features Zoviet France.

TEMPLE PRESS plan a series of Occultural Texts in the poetry form. The first volume under the heading of **Media Shamans** allows **IRA COHEN**, **ANGUS MACLISE** and **GERARD MALANGA** to present their work without restriction. Volume 2 is also under way, featuring **GENESIS P.**, **Z'EV** and **ANDREW McKENZIE**. Gen's work is original Coum material, never seen before.

The seventh **INTERNATIONAL AUDIO-VISUAL EXPERIMENTAL FESTIVAL** is being held in Arnhem, Holland again between the 16-23rd November. There will be performances, concerts, media events, exhibitions and more at this yearly convention.

Techno band **SHIFT** have a limited album **Bugs** on their own label in Belgium. It has an aluminium sleeve and is selling very fast.

ANOMALOUS RECORDS have issued an album by **PREMATURE EJACULATION** called **Assertive Discipline**. Again, very few are left and this will be followed with a compilation **Perpetual State Of Oracular Dream**. **ASMUS TIETCHENS**, **CRASH WORSHIP**, **CRANIOCLAST**, **MIMIR**, **ARCANE DEVICE** and more.

CHARNEL HOUSE PRODUCTIONS of the States have out their **Arrythmia** compilation on CD, which features various percussive groups. More percussion and noise will be issued by **TRANCE** on their **Automatism** CD and the label are putting together a live CD by **CRASH WORSHIP** from the San Francisco shows this year. The experimental scene in San Francisco will also be shown thru a double cassette package being compiled at the moment.

Speaking of **CRASH WORSHIP**, they'll have a new single out soon to follow the last **Piller Of Force** 12".

VICKI RICHARDS whose luscious violin has backed Black Tape For A Blue Girl has a CD **Parting The Waters** out on *Third Stream Music*.

THE GREY AREA of MUTE as well as issuing the **DIE KRUPPS** collection CD have scheduled another **SWELL MAPS** release, **Train Out Of It** on CD and the early **CHRIS CARTER** Industrial tape **Space Between** again on CD. Before then they'll put together a sampler CD under the title of **The Tyranny Of The Beat - Original Soundtracks**, which'll include various tracks by **CAN**, **SPK**, **T.G.**, etc. This will also be released in a shorter form on video and for a limited time will be packaged with the CD. And don't forget the very limited cassette version, only available thru *T.E.Q*.

DOM AMERICA release the third album by **ULTRA** with the title **Spray/Death/Ultra** and a CD by **C.W. VRTACEK** called **Days Of Grace**.

CHARNEL HOUSE PRODUCTIONS

TRANCE *Automatism*

The first CD release from this San Francisco outfit. 60 minutes of all new percussion and noise, with three live tracks. The metal percussion, drums, guitar mayhem, and classical sounds make for a strong audio affront to the senses.

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CONCRETE PRODUCTIONS have presented their **PIG** long player **Praise The Lard** and are also issuing their **Project 1** compilation of a few years back on CD, which has **KATHY ACKER, ANTI GROUP, Z'EV**, etc.

KONSTRUKTIVITS bombard us with a one-sided 7" of **Tic Tac Toe** from the new CD/LP **Forbidden** out in November, whilst Europeans are given 12" remixes of the single too. The first two CD reissues should appear very soon in the shape of **Psykho Genetica** and **A Dissembly**.

RUNCITER CORP who have strong links with KON release a live cassette by **THE DOVERS** called Merz which also features NKVD on guest vocals. **THE FIST FUCKERS** release a full cassette and another **DOVERS** cassette of studio material is on the way.

FREUDWERK's compilation **Erste Auslese** will be a single album, not a double as expected. Nonetheless, it will feature **NEW BLOCKADERS, ENTRE VIFS, FREUDWERK, HIJOKAIDEN** and further Japanese delights.

Bevis Frond magazine **PTOLEMIC TERRASCOPE**'s latest issue has a free seven-inch single by **CURRENT 93**. The next has **NURSE WITH WOUND** and a **COIL** single is also planned.

HYPNOBEAT in Germany are issuing a couple of CD's, by **CRANIOCLAST** **Lost In Karak** and **VORKRIEGSZEIT**'s **Cystis**.

ILLUSION OF SAFETY have a new cassette on *Complacency Records* called **Rve**.

MUTE have an enormous schedule not surprisingly; **BRUCE GILBERT**'s **Music For Fruit** CD/LP, **BARRY ADAMSON**'s **Delusion** CD/LP/CASS, **HOLGER HILLER** **As Is** CD/LP/CASS, **FORTRAN 5** (who I know nothing of) **Blues** CD/LP/CASS, the **EBB**'s newie **Ebb Head** CD/LP/CASS, **WIR** **The First Letter** CD/LP/CASS and **ERASURE** follow the brilliant single **Chorus** with an album of the same name. Alan Wilder of Mode gets another **RECOIL** release off the ground in the form of a single **Faith Healer** and the label also plan a compilation **Nervous Systems** of which we have no details.

SOUNDS FOR CONSCIOUNESS RAPE plan a CD by **DAS SYNTHETISCHE MISCHGEWEBE**, an album by **CON-DOM** and a video by **ERIC LUNDE** in collaboration with the *V2 Org*.

COIL's six-track single built around **The Snow** off **Love's Secret Domain** is in the shops on *Torso* in CD/12". And while on the subject of Coil, Steve Thrower of the band, Shock's Stefan Jaworzyn and Savage Pencil get it together as the **SATIN CHICKENS** with a double seven-inch package **Anatomy Of Sodomy** on *Sympathy Records*.

3RIO ART of Belgium issue a CD by **THE HYBRIDS** **The Ritual Should Be Kept Alive** along with cassette releases which include the **Fairy Tales And Myths** compilation with **PSYCLONES, HYBRIDS, PBK**, etc.

SHOCK CORRIDOR from Milton Keynes release a debut 12" on *Kirk Out Kommunications* titled **Portrait Of A Serial Killer**.

MINISTRY's new album **The Tapes Of Wrath** will be released soon.

TOUCH put the problems they had with the death of Rough Trade behind them and have a couple of releases out, **ETANT DONNES** **Royaume** CD and **HAFLER TRIO**'s **Masterbatorium** CD, with more planned.

RRR RECORDS have lined up **DENNIS REILLY**'s **Poetry Book & EP**, **DUST BUNNIES** LP, a limited (69 copies) **JOHN DUNCAN** Pic Disc, **EMIL BEAULIEAU/MERZBOW** LP, **WOMEN OF THE SS** Pic Disc LP, VITAL U.S. 2 Magazine/EP, **CHOP SHOP** 2x12" & metal plate cover, **DOC WOR MIRRAN** 3LP Box, a **GREGORY WHITEHEAD** EP and the second RRREPORT featuring various Japanese selections.

REGELWEDRIG follow the Person's Healthy Guide selection with a planned limited CD in a latex bag and aluminium nameplate. **BOURBONESE QUALK, NOCTURNAL EMISSIONS, ILLUSION OF SAFETY, DIE FABRIEK, MENTAL ANGUISH** and more line up.

SIAM, the Society For Industrial Arts and Music have their lastest newsletter available with news, features and views on the Industrial scene. To warn you, it is in German though.

THE HATERS release a new video through *Survival Research Labs*, **Connotations Of Wreckage**. Matt Heckert has left *SRL* and has a new project **MECHANICAL SOUND ORCHESTRA** with a video of the same name to boot.

SOL INVICTUS are busy as ever, working on new material and as mentioned in our reviews Tony can be heard on the stunning **O.E.S.** CD **Solstittii Temporis Solis** on *MMM*.

AYAA DISQUES of France have a number of CD's available, including **THE WORK**'s **Rubber Cage**, **LUCIANO MARGORANI**'s **Home Recording Is Killing Studios** and will soon release **KLIMPEREI**, influenced by Erik Satie.

MUSLIMGAUZE have a CDS **Indian Summer Of Benazir Bhutto** issued by *Extreme*, which has been remixed by Aussie DJ's. A full CD **Zul'm** in two different mixes will be released by the label later in the year. **EXTREME**'s output should now be slightly easier to obtain as some releases will now go thorugh Normal in Germany.

RESEARCH PUBLICATIONS latest is **Here To Go** on **BRION GYSIN** with text by Burroughs.

HYPNAGOGIA have a compilation planned with **PFN, EB.ER/DORF** and others and a casette by **RUNZELSTIRN & GURGELSTOCK** in September.

PLAY IT AGAIN SAM have a few albums coming, **BORGHESIA, NEON JUDGEMENT, CASSANDRA COMPLEX** and **THE WEATHERMEN** are all scheduled.

U.F.O. RECORDS (Vinyl Experience) finally put out **Great White Death** on CD along with their past CD's. And while we're on the subject of **WHITEHOUSE**, there's a seven-inch single **Ankles and Wrists** out in the States if you can find it.

LA LEGENDE DES VOIX are a French label who have an album by **BRUME/LA NOMENKLATUR** and a CD compilation **Mouvements** of which we have no further details at the moment.

AUDIOFILE can't keep a good man down and are putting out **ED KA-SPEL**'s **Lyvv China Doll** on cassette.

U.S. band **BATZ WITHOUT FLESH** have a new album with a more experimental/industrial edge than their previous called **No Memory**.

MAEROR TRI plan an album on *Cheeses Int'l* under the theme of **Multiple Personality Disorder** and also have a tape on *Tonspur Tapes* of Germany called **Subliminal Forces**.

MUSICA MAXIMA MAGNETICA, the incredible Italian label with releases by **OES** and **SLEEP CHAMBER** release tracks from **VASILISK**'s first two albums and more under the title of **Liberation And Ecstasy** on CD only. The same label also plan a double CD by **CRANIOCLAST** called **Iconclaster**.

ROIR cassettes are releasing **The Best of the Funky Alternatives** series in the U.S. only.

MATERIALI SONORI are reissuing **LEGENDARY PINK DOTS' Greetings 9** on CD with the bonus of the unreleased **Premonition 11** attached. **DEATH IN JUNE**'s **White Hands Of Death** is also listed, but with no definite details.

STAALTAPE in Holland have issued another **HAFLER TRIO** item, **Redintegrate** on CD in a fold-out sleeve.

AUTOPSIA have a couple of items, the first is the **Wound** CD on *Gymnastic Records*, followed by a maxi-CD **Requiem Pour Un Empire** thru *Hyperion/Gymnastic/Hypnobeat*.

SITNORM is a mail order company with many cassettes and written works by **ERROL UNDERCLIFFE** and **GREAT WHITE DEATH** amonst others. More details next issue.

EYAS MEDIA have asked us to issue this statement, "**SIXTH COMM** and **HOLE** have left *Eyas* to set up their own labels. Back catalogue and mail-order remains available from the old address." A brief history of Eyas Media and Sixth Comm will be included in Issue 4.

V2 ORGANISATION have a couple of releases set on *Midas Music*, these are **International Musique Concrete Assembly 3** by **DE WAARD** and co-horts and a re-release of **DMDN, PDM & THE HATERS** **Mail Music**. Both of these are cassette only.

CHAINSAW CASSETTES latest is by **ODAL & FACTOR X** called **Penis Joy** and their next planned releases are **1 x 40** by **TABLOID, FACTOR X/OPERATION MIND CONTROL**'s collaboration **M.C.OP and F.X. - Opera 15, CHEMICAL PLANT**'s fifth cassette album, along with newly designed T-shirts and a planned audio/visual event.

CLEM magazine is dead, it's official. Alex Douglas the man behind the networker's mountain has called time and wound up his operation there. He'll still be manning his late-night radio-show **Alien Soundtracks** though in Canada.

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SOL INVICTUS
DARK VOICES OF DESIRE

Sol Invictus revolve around the vision of Tony Wakeford, well known for his work in the past with Death In June, Crisis and Current 93. Since the formation of the band in 1987 Tony has moved from strength to strength producing four albums; Against The Modern World, In The Jaw's Of The Serpent, Lex Talionis and Trees In Winter. All four albums are very different but contain the same interests and obsessions that obviously inspire and motivate Wakeford so strongly. With the release of Trees In Winter, Sol Invictus have shown a depth and maturity rarely evident so soon in a bands development. A perfectly sculpted vision of despair and the prevailing strength which always conquers in our hours of deepest darkness. On this album Sol address issues as diverse as greed, falling in and out of love and the ever-rising tide of mediocrity which engulfs the modern age. The songs have a benign, almost passive air to them which differs greatly from the dynamism and anger of Lex Talionis. The use of cello (Sarah Bradshaw) and bass (Karl Blake) have never been used to such good effect.

The bands name derives from the Roman cult of Sol Invictus (literally the unconquered sun). The cult was based on the Persian faith of Mithraism and its basis was an ardent zeal for purity obtained and preserved by belligerence which probably accounts for its popularity amongst the soldiers of Rome. This synthesis of paganism and misanthropy is mirrored in the atmosphere that exudes from the work of the band.

A highly successful tour of Europe in March and a string of dates planned for the Summer in off-beat venues in Italy and France show that Sol Invictus can work outside the rarefied atmosphere of the studio. The current line-up of Karl Blake (Bass), of Lemon Kittens and Shock Headed Peters fame, Sarah Bradshaw (Cello), Leithana (Keyboards), of Ordo Equitum Solis and Nick Hall (Drums) has proved itself to be powerful and cohesive on the stage. Like collaborators Death In June and Current 93, Sol Invictus have found a more sympathetic and open-minded attitude to their work on the continent, this in turn has led Wakeford to spend increasing amounts of time in Italy writing new material and collaborating with continental artists such as O.E.S. whose debut CD has met with acclaim.

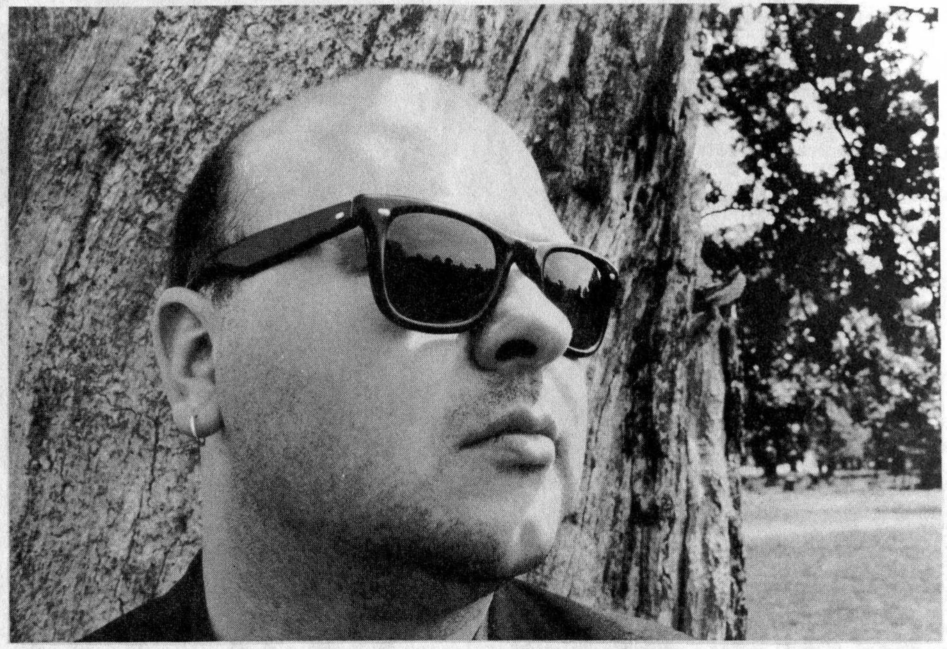
Wakeford has also set up Tursa, his own label through World Serpent Distribution. Apart from releasing the work of Sol Invictus through Tursa he also plans solo projects and various collaborations as well as releasing material from new bands.

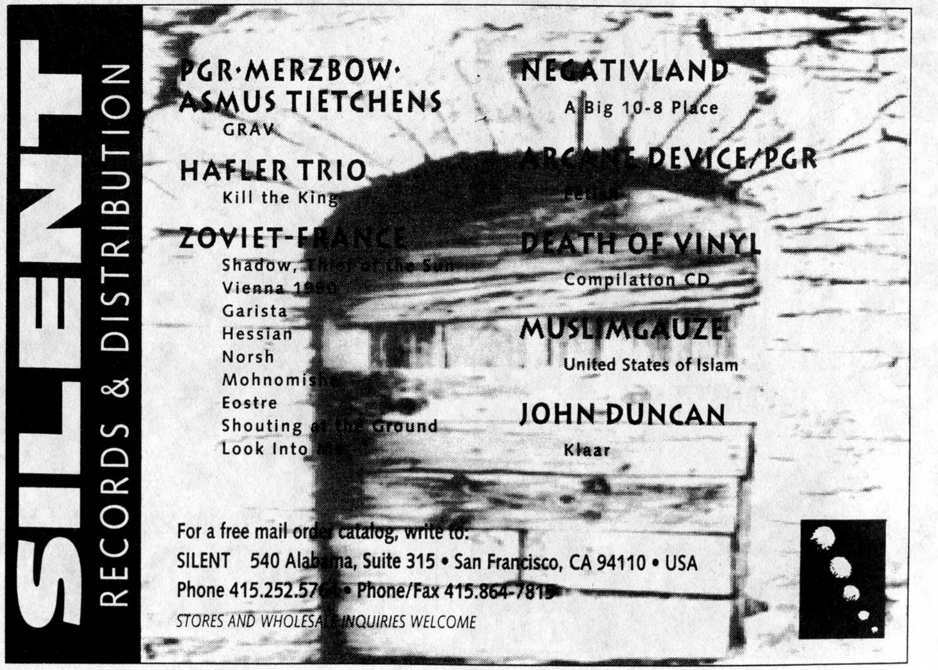
One impending release is Flower Dream Song, an album made in collaboration with Steven Stapleton of Nurse With Wound. The direction of this album will no doubt surprise followers of both groups but will serve as a useful pointer to the future direction of Wakeford's work. His interest in ambient and film music is well known and these seem to be the musical avenues he is destined to explore possibly in conjunction with visual artists such as film-makers and painters. Branching out into other mediums of expression other than music seems a logical step for him as his interests and obsessions cross many boundaries. At the moment he is involved in the production of the first issue of a magazine named Desire. It will deal with obsession, lust, fetish, in fact anything that makes an individual Desire knowingly or otherwise. All subjects recognisable within the work of Sol Invictus and the mind of Tony Wakeford.

DISCOGRAPHY

AGAINST THE MODERN WORLD Mini LP
IN THE JAWS OF THE SERPENT LP
LEX TALIONIS LP (Box Set with C93, NWW)
FIELDS 12" (with C93, NWW)
SOL VERITAS LUX CD (First Two LP's)
ABATTOIRS OF LOVE 7" (Free at Concert with C93)
LEX TALIONIS CD
TREES IN WINTER CD/LP

David Wilder





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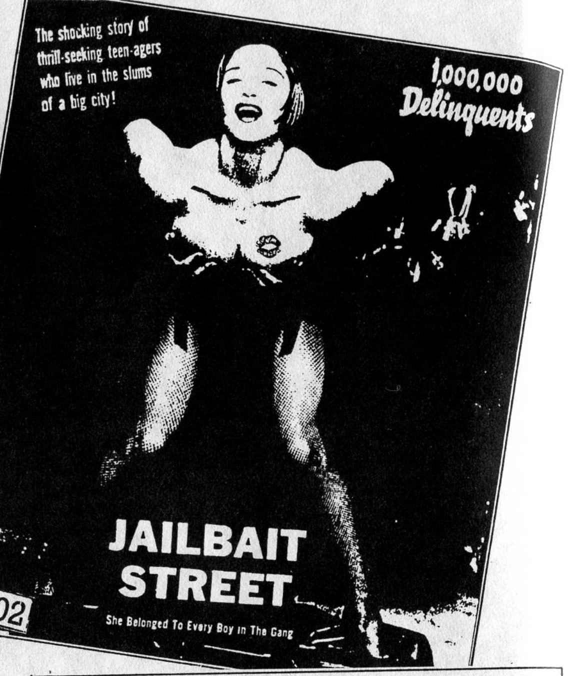
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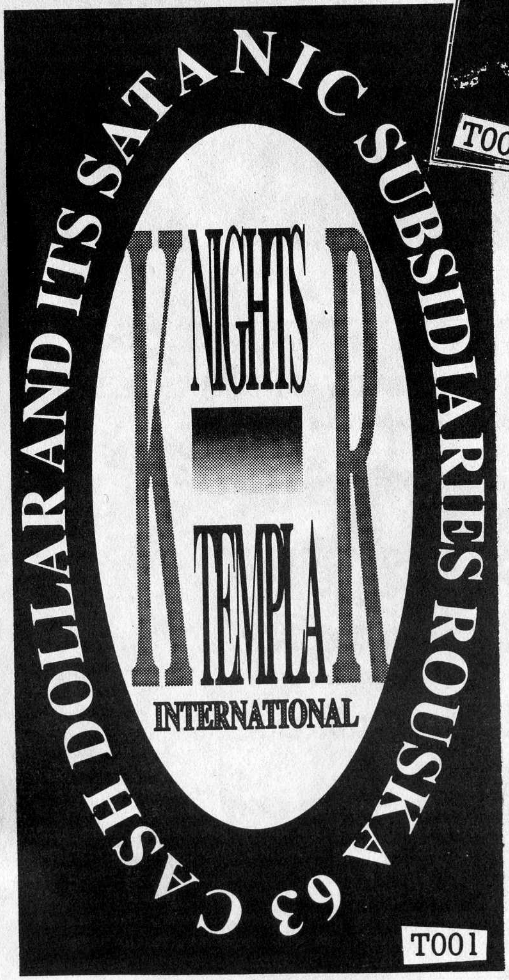
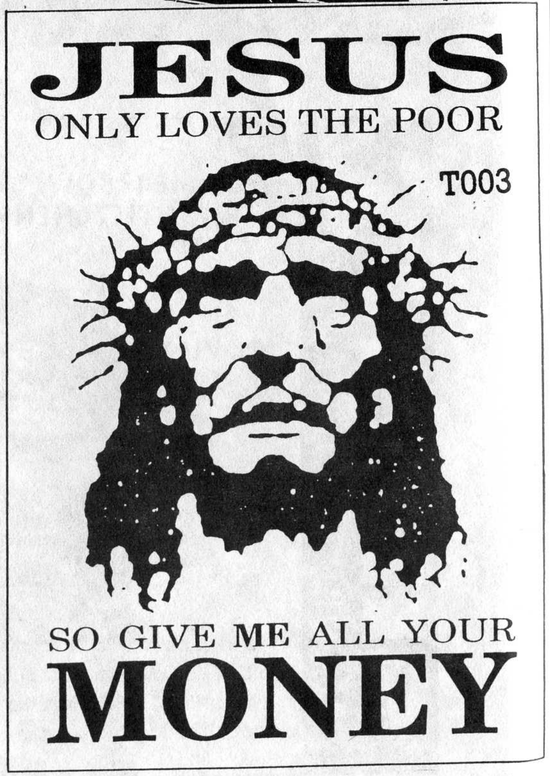
JAILBAIT STREET
She Belonged To Every Boy In The Gang
T002


63 CASH DOLLAR AND ITS SATANIC SUBSIDIARIES ROUSKA
KNIGHTS TEMPLAR
INTERNATIONAL
T001



ALL T-SHIRTS ARE LTD EDITIONS, XL (extra large) and ONLY available from 33RD DEGREE c/o Knights Templar International. T001, T002 & T003 COST £7.50 EACH!! (N.B. This includes the cost of postage/packaging).

BLACK TAPE FOR A BLUE GIRL

Sam Rosenthal opens his heart...

Rarely can music reduce me to a state of tears. Through working with this magazine we have made some marvellous finds, Black Tape For A Blue Girl are the most bewitching of them. And yes, they can induce tears. Sam Rosenthal has an inner depth of feeling, a sadness and hope, which he uses within the music of Black Tape. This is how he describes his art...

Black Tape For A Blue Girl started in February of 1986 when I moved cross-country (to California) to finish up my last two years of college. Suddenly, I was ALONE and utterly depressed. The music that was to become The Rope was born from isolation and pain. The realisation that the first twenty years of my life had amounted to NOTHING. That all of the things that I had done, in an attempt to seem productive, had no real value in my life. I found that the only thing that I really missed (from my past) was a girl who I had known for only two months! I was gravely lonely (and Martin Bowes of Attrition has the letters to prove it)... and began my search inward... to uncover who I was and who I desired to be.

Black Tape For A Blue Girl has always been about searching, desire and passion.

The stream-of-thought within our four releases is a continual search for personal understanding. From the letters fans send me, I am pleased to find that people relate to my words..., that from my subjective unearthing of desires, these listeners find material that helps them work towards a deeper understanding of their own pain and passion..., maybe a bit of deeper insight. I think that deeply personal work has the ability to serve as the spark for the receiver's deeper understanding of themselves. My favourite writer is Franz Kafka; and even though his stories seem to have no direct relevance to our life, I think the deeper REASONS for his feelings are even more relative now - than he wrote them. His characters are so overpoweringly lonely, and isolated by their own dogmatic belief in invisible laws that they have enforced upon themselves; that they are blinded to their potential for freedom and a self-created life. And I think that is very true for our Nuclear Society and that the analyzing of the origin of these beliefs - as well as the basis of our adherence to out-dated dogma - can lead us to a better understanding of ourselves.

With my words, I deal with magnified personal situations. I like the idea of zooming in upon a frozen second in time..., to have a chance for a closer look: to uncover what motivated a feeling or event - as well as what "might have" resulted. This examination (which I attempt to conduct with emotion and intuition, rather than scientific dissection) is the spark for the connection I feel I make (through my music) with the listener.

"once I found my inner truth
now I'm lost, I cannot act: still bound by the rules
bury my feelings deep inside
"emotionally impotent," your words turn shard and fall
"incapable of love," as you stash through the air
the biggest risk: to be myself

shine shuttered lights into my eyes
I cannot escape, unending lies
my inspiration turns to disguise"

"The Hypocrite Is Me" from A Chaos Of Desire

DISCOGRAPHY

THE ROPE LP
MESMERIZED BY THE SIRENS LP/CASS
ASHES IN THE BRITTLE AIR CD/CASS
A CHAOS OF DESIRE CD/CASS
HEADSET 2 Compilation CASS
OUT OF CONTEXT Compilation LP
OUR NEBULA INCURED Compilation LP
FROM ACROSS THIS GRAY LAND 2 Compilation CD/CASS

CONTEMPORARY 1991, Florence 12-13 July

The Contempo Festival was spread over two days in the Cascine Ampitheatre, near the centre of Florence,. The first night "Deadmoonnight" was opened by SOULHUNTERS, followed by DISTANT LOCUST, BLACK ROSE and finally CHRISTIAN DEATH., the main act. Night 2 was more electronic, entitled "Cybernight". CLOCK DVA were leading the bill, before them came VOLUME SICK, LASSIGUE BENDTHAUS and PANKOW.

Arriving at 2:00pm we were greeted by the sound of Christian Death's soundcheck, and six hours later it was still going..., badly. Like a scene out of Spinal Tap, farce followed disaster. This latest line-up of Christian Death showing themselves to be somewhat lacking talent. When they were finally satisfied, the other bands had less than an hour to set up. In fact, Black Rose had no time at all, though this was also due to a bit of a mix-up early on.

When Soulhunters took the stage at 10:30, one hour and a half late the crowd of goths who'd travelled from far and wide were already chanting for Christian Death. What they got was a poor Italian rock band with a heavy metal guitar. This made the crowd all the more impatient.

Next up were the Australians Distant Locust, armed with only some great old analogue synths, drum machine and bass guitar. Simple catchy rhythms and repetitive, pounding chords on the dirty sounding synths, had even the goths dancing. The guitarist created the variation and the singer, after a nervous start, relaxed and gave a great performance. The highlight was a perfect version of I Feel Love, which had me grinning from ear to ear. Just when the goths began to remember Christian Death the Locusts had gone.

After the interval Black Rose were on. The crowd was getting unpleasant and a few cans were thrown simply because they weren't Christian Death. But a few tracks were enough to get the audience on their side. The Italian duo created wonderful dreamy melodies, giving to the evening a very ethereal atmosphere. Mara's vocals vibrated gently in the warmth of the stone steps.

Finally, it was time for the big event! Nut, everything went very wrong. Christian Death's performance was unbelievable. A mis-cued start had lead singer Valor storming out of the ampitheatre. After another soundcheck Christian Death gave one of the worst shows I have ever seen. Out of time and out of tune, nearly every song was followed by long pauses that made it all end by 4:00 o'clock in the morning, leaving a very angry and furious crowd.

Cybernight began almost on time with Volume Sick. The Italian funk band sounded and looked totally out of place and don't really warrant description. But, German Lassigue Bendthaus awoke the interest. The performance of this electronic one-man project was quite different. The music was taped and the band was not on stage, replaced instead by a large screen showing computer generated images. The beat was hard and fast and so was the film. At the end of the performance the invisible German took the stage, waved briefly and disappeared again, leaving an amused and curious crowd.

Many came for the leaders of the Italian electro movement, Pankow. As usual they were hard and aggressive, with Alex, the singer crawling up and down the stage. Forty minutes of intense music and dramatic energy. Only pity, was the new guitarist, who doesn't seem to fit the style of the band, with a very heavy metal kind of sound that didn't impress. Keep your ears well open for the remix of Kunst Und Wahnsinn!

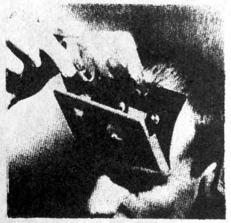
Clock DVA would deserve a special place, but being a festival review I'll try and keep it as short as possible. The stage was set with eight TV screens and a big central canvas. Digital images for digital noises and sounds produced by the incredible mind of Adi Newton and his two friends, Robert and Dean. A lot of new songs that left us all without a breath. Now it'll be even harder waiting for the new LP! The eyes fluctuated between the hypnotizing screens and Adi's eyes, which always looked far away, somewhere unknown. They had some problems with the monitors, the keyboard kept on disappearing, but nothing disturbed the magic that caught the audience during the action. Two encores still weren't enough, everybody wanted more! We won't forget this concert for a long time. The three guys from Sheffield gave us a marvellous night of mysterious, synthetic emotions.

Paul Toohill

TOTAL

PLEASANTLY SURPRISED, CATHEXIS, TOTAL ORG...

Robert King looks back and forward



Spring 1981, life in Clydebank, a dead industrial town ten miles west of Glasgow provided no stimulation. My social life revolved around travelling to Glasgow and beyond to see practically every "punk" band that ventured north of the border. I spent virtually all I had on weird and wonderful records and cassettes that started to appear in the windows and on the walls of Glasgow's specialist record store. Winter 1981 and the thought of freezing to the spot waiting for the late night buses to home held no attractions. My first spate of writing to bands and labels began.

At this time Sounds and NME were running cassette features and I was amazed at the amount of people producing tapes at home and selling via mail order. Some gems arrived and a lot of dross too. It was all very well saying "anyone can do it" but most didn't do it very well. I gradually got fed up with countless "bedroom six copy boys" efforts on bad quality tapes with badly photocopied sleeves, so I spent more time seeking out well thought out product with an emphasis on packaging and quality. The ones that immediately spring to mind and were to prove influential are: the Australian tape magazine "Fast Forward", the Ludus "Pickpocket" release on New Hormones, the "Men With The Deadly Dreams" compilation on White Stains tapes released by Geff Rushton (later of Coil) and a multitude of releases on Eyeless In Gaza's Ambivalent Scale Recordings. In writing to bands and labels I was amassing a fair amount of artwork, information, fanzines, etc and with all this I thought it would be a good idea to start my own fanzine. Working in the specialist store I mentioned previously was Elliot Davis who was running his own fanzine "Sunset Gun". Ideas and attitudes flowed between us. In the course of getting interviews I was being sent demos and finished product from so many interesting people that I thought it would be better now to produce a cassette compilation to let people hear for themselves, after all someone else could make a better job of writing than myself. At the next meeting with Elliot I told him of my plans, he offered to co-finance the venture. He had a room to rent in his flat, I moved in. Winter 1982 and PLEASANTLY SURPRISED was formed.

PS001 "An Hour Of Eloquent Sounds" was underway. This featured amongst others: Cocteau Twins, The Birthday Party, Eric Random, Ludus, Primal Scream (the earliest incarnation of), Billy MacKenzie (of The Associates), all in a C60 with fold-out info sheet, postcards, etc. It was released in December '82. We manufactured 1000 copies, 100 went out the bands and for review. With our limited knowledge of distribution we decided to take it to London (still packaging on the overnight train). Within our first three visits to distributors they were all sold, to Rough Trade, Rough Trade Shop and Caroline Exports. We arrived home to hear extracts from it being used as a good example of the new "Cassette Culture" on Radio 1's Rock On. Over the next couple of months we sold a further 500, mainly by mail order as it was getting favourable reviews. Overwhelmed by the response we set about the next cassette, "The Angels Are Coming". Our intention was to compile a C60 but again the response so overwhelming that it ended up as a double C60 package with 28pp booklet. 28 bands in all including: Bauhaus, Nico, Test Dept, Death In June, Gene Loves Jezebel, Blue Orchids, March Violets... This was issued in Sept. '83 to critical acclaim. Sounds said "intriguing, engrossing and vastly entertaining, mixing indie attitudes with great songs, thus avoiding the "wilfully obscure" fault that plagues most similar ventures..." It was in November of this year that I organised the first Death In June performance in Scotland, this was followed in December by a multi-media premier event for Test Dept at Henry Wood S.N.O. Centre in Glasgow.

At the beginning of 1984 Elliot and I parted company, let's just cite musical differences. The best part of that year was spent putting together a third compilation "State Of Affairs". A twenty four artist, ninety minute deluge with full information fold-out sheet. This featured, amongst others, Modern English, Cocteau Twins, Wolfgang Press and a good slice of the burgeoning so-called "Positive Punk" scene: In Excelsis, Action Pact, Rubella Ballet and some uncategorised brilliance from The Box, The Passage and C Cat Trance. The vast majority of the recordings on this as with all other P.S. compilations was/is unreleased and rare material.

My involvement with Test Dept brought about the next two releases. "More Favourite Fairytales" by the The Band Of Holy Joy (who had toured with TD), a C60 with 16pp booklet and postcards. "Ecstasy Under Duress" from TD themselves, a 60 minute live and studio documentation of their onslaught years 1982-84. The first 1000 of which were packaged in a silk-screen printed hessian sack complete with inlay card, 5 b/w prints and several colour stickers, each edition individually numbered. Test Dept's reputation, together with an ecstatic review in Sounds ensured it sold out in two weeks. All subsequent runs (minus the

You Bet We've Got Something Against You

sack but with everything else) sold out continually over the next few months. This release ensured our public profile was still high. Also in November '84 my final cassette compilation (proper) was let loose. "Dreams And Desires", 60 minutes of gems included amongst its ranks, Dead Can Dance, In The Nursery, X-Mal Deutschland, Virginia Astley, Colourbox and Pink Industry. Once again with fold-out information sheet together with a set of 5 prints. Roundabout this time I was receiving letters from people eager to start their own cassette labels. I helped where I could and several releases and friendships developed from this.

Over the coming months time was spent concentrating my efforts into a few more individual band packages, May to October 1985 saw five releases. Which were: God's Gift-Folie A Quatre, Clair Obscur "The Black Tape", Dif Juz "Time Clock Turn Back", Dance Chapter "When The Spirit Moved Them and Artery "Afterwards". All were packaged with booklets, postcards, prints, etc. They all sold well, but not what I was hoping for. The cassette boom met its slump. Malcolm McLaren's promised "Cassette Revolution" was put against the wall and shot. Throughout the latter part of 1985 my distributor in Scotland "Fast Forward" suggested that I should consider releasing vinyl as they had reckoned too that cassettes were dropping off in sales generally. As a result of various conversations and coming across several people who were eager to release singles, June of that year saw the start of CATHEXIS RECORDINGS. With my mind fixed firmly on packaging I devised a generic sleeve. A 10" x 8" folder to include a seven inch single, postcards, prints and anything else that was appropriate. The first releases were: Vazz "Breath", Vee VV "Kindest Cut/Romance Is Over" and Nervous Choir "Alsations" EP. All sold out of their first pressings of 1000. Also in 1985 I decided to finish up Pleasantly Surprised and to this end I put together the most treasured and acclaimed moments from the previous cassette releases. "Document 82-85", satisfied the demand for back catalogue and was a good way to go. July of that year saw my first vinyl compilation outing, "You Bet We've Got Something Against You" ten tracks of previously unreleased material from, Mark Stewart, Princess Tinymeat, Dave Howard Singers, The Anti Group, Current 93, Fini Tribe, earning a five star review in Sounds and equal amounts of praise from the rest of the music press. October '85 brought forth the release of two 12" singles, Clair Obscur's European dance attack "In The Gulag". The avant garde theatrics of this French outfit ensured healthy sales and some strange reviews. "Let The Tribe Grow" EP by Fini Tribe had as its main track "Detestimony", this was to achieve them cult status via dance floors internationally. This was featured on Channel 4's The Tube and used as the soundtrack for the TV ad campaign for the music magazine "Cut". They played live and got banned from several venues thus guaranteeing that each successive pressing sold out.

As there was demand for these compilations I set about two new collections. "Fight!" appeared in February '87 featuring The Revolting Cocks, Shock Headed Peters, Young Gods, Hula, Soviet France, Click Click and more. "Perdurabo": ten bands including A Primary Industry, Attrition, Legendary Pink Dots, Wolfgang Press and La Muerte. During the course of putting these two releases together, Pink Industry got in touch and asked if I would consider releasing their next single, so in November "Don't Let Go" was reeled out to enthusiastic fervour. This fuelled an interest in their, now deleted, back catalogue, the answer: an eponymously titled album of rare, unreleased and remixed archive material was offered up in May '88. This gave me the idea of reissuing the Clair Obscur back catalogue, so they put together "Play", an album that included the P.S. tape and French released singles.

By the time 1988 had arrived I was becoming dissatisfied with the standard format of compilations and wanted to put more effort into "a package". To this end work was started on a then untitled magazine/album project. I was later to decide, or rather events decided for me, on "Total".

During the course of putting "Total" together I met Billy Clark of Transmission Gallery in Glasgow, he was impressed by the material that was coming through and suggested I put together some form of exhibition. Having never been involved in this field I was unsure. Many discussions later I agreed and December '88 spewed forth "Apocalypse Culture" - an audio-visual focus on mass delerium as we rush headlong into the millenium. This also featured the first UK showing of the film "Burning Water" by The Anti Group.

At the end of 1989 Fast Forward went bankrupt taking with them virtually all the label's finances, together with a large quantity of back catalogue, which 'ceased to exist' overnight before I had a chance to recover them. This also meant that five albums and two 12" singles scheduled for release were shelved. Add to this being told I was going blind, made sure that 1990 practically didn't happen. Due to the demise of Fast Forward, Red Rhino and sundry others there was an air of discontent and a lack of trust within the industry. I decided to put Cathexis on a funeral pyre (literally, anyone wanting some ashes get in touch). I was influenced and inspired by a few individuals to carry on, so I decided to start again with fresh ideas and a new approach and a desire to overcome my condition. You now have the TOTAL ORGANISATION. The response to "Total" from bands, individuals, artists and writers alike was extremely encouraging.

Over two years without a release brings us to theee time of this interview April '91. "Total Volume 1", will have been released by the time you read this via Soleil Moon Recordings in America. European distribution has been negotiated, financial backing has been discussed and a few interesting doors have been opened up.

Imminent releases include a retrospective documentation on CD of Bourbonese Qualk spanning the years 1982-91. This will be a special package with large format 24pp book of artwork and text covering these years. Under discussion is the Bourbonese Qualk "Book"; "Sticks And Stones" printed on various forms of transparent materials (glass, perspex, transparencies, etc). Also on CD a remastered edition of the Test Dept release "Ecstasy Under Duress" with new artwork and more information. I have also been commissioned by Test Dept to compile a book on them commemorating their first decade. This will mainly revolve around artwork, text and propaganda, the overall contents are still under negotiation.

Volume 2 of "Total, The Body Issue" is also underway. We have been approached with a view to a follow-up to "Apocalypse Culture", the challenge has been accepted and we expect to have "Apocalypse Rising" completed by the beginning of '92. Several other possibilities for shows have been looked into. And now? Events will decide.

Tape transcription by Morven Lister and Brett Hirta.

THE STATE *REVOLUTION*

Richard Taylor

Well, if you are suffocating with the uniformity that has descended upon the indie rock scene in recent years... here is the news.

I first met Stanza of The State with Bourbonese Qualk back in 1985 in a drunken, surreal urban structure that to him was home. Now if the dictum "every Englishman's home is his castle", then the Old Ambulance Station in London and its inhabitants certainly saw a few invasions. Jesus And Mary Chain, June Brides, TV personalities, Class War, Bourbonese Qualk, punk and hippies alike had all spewed across their stage that acted as a hall, gallery and sometimes living room. Five albums with Qualk and chaos was finding its rhythm. So, what now?

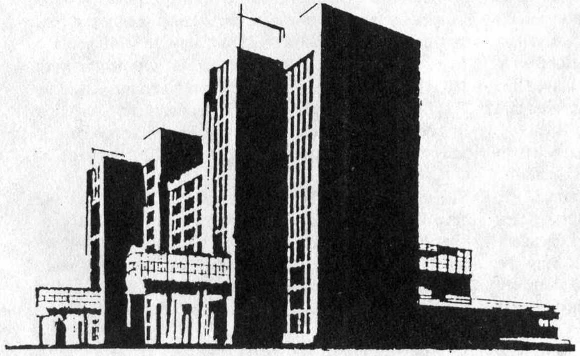
The State music project started by Stanza has over the years developed a very distinctive, unique and powerful sound. The history of rock and roll is finally starting to shake in its boots as The State goes in search of a music audience able to appreciate the humour, the intellect and the artistic power and force to prove rock n'roll is dead LTD. The State "Control" is a one hour project of such startling originality and production that it's difficult to believe that we hear so little of The State. A condition of post-modern chaos is that parts of the fractal often need to be seen to be appreciated.

These days home for Stanza is were the creative process goes on in the form of large-scale paintings, graphic books, videos and the release of music project The State. March '90 saw the release of new works "Schizoid", "Control" on cassette and a long-form video of visual chaos and frenetic musical intensity "Conundrum".

OK, it's 1991 and Stanza and The State are still in business. He greeted me with a civil indifference, indicative of his Liverpool birthplace. But there is no regionalism here, no competition, no "Sold to Sold", no scene. This is what I found in interview...

The State is a musical group based in London. The music is infective of a derelict land devoid of sentiment, where empty areas have in the past been filled jigsaw style by television, newspapers and mediocrity. The State aims to change the most impotent structure to strike mankind. It aims it's attack on post-war popular music. It is a multi-media project which infiltrates the self-destructive myths of today's culture. It is rooted in the repetitive domesticity of everyday city life and in hi-tech society and employs music and artitectural rhythms as a motif for its language. These are the inspirations for the music and the videos.

The music is formed around heavy percussion and light instrumental structuring, with the electronic manipulation of acoustically played instruments. Influences are diverse. The music is possessed by a hypnotic frenzy. It creates itself in order to destroy itself, leaving behind in the rubble thoughtful magnetic pieces lost in vast open spaces. At the heart of The State is an aim to understand modern technology and use it creatively. The State project is an attempt to reflect the images of the nineties in an original way. The aim is to break free all ties and regimes, where politics dictates our culture and spoonfeeds insular ideals to the masses... The State uses music as a weapon. The State's music is its politics.



Discography

ARTITEXTURE VIDEO
CONUNDRUM VIDEO
CONUNDRUM LP
LIVE CASS
SCHIZOID CASS
CONTROL CASS
CONTROL (Instrumental Version) CASS
CONTROL CD

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RE-VERB

(Now incorporating RE-TAKE)

ACTUS *A WAY TO THE EMPIRE OF STRENGTH AND ORDER*

Humility Monastic Order BP310 LP

ACTUS, or Archaic Cultural Traditions United In A Society hail from Hungary and through music, words and performance aim to bridge Eastern and Western cultures. Using today's technology hand-in-glove with ethnic virtues they strive to create a historical document - through the music on this album - of ending and beginning a "new golden age". Moulding each piece into a physical form with spiritual and mechanical effects. It's a purist vision of worldly cleansing, by means of age-old ritual - music. Lush, sometimes orchestrated, balanced drums and vocals fix moods into swathing electronic sequenced passion. A lavishly diverse mix of pop(ular) stylings and slower movements provide an amazing collection of performances, partly falling into an area where only Laibach have really dominated. In a limited run, also with a beautiful written document explaining all meanings. HIGHLY RECOMMENDED.

ALSHEIMER

Old Europa Cafe CASS

This is a six-track cassette divided into the separate successive stages of Alsheimer's disease, as witnessed in a friend of theirs who is now confined to a hospital. It's always difficult to attempt to convey anything as real as disease in the abstract and often puerile medium of music. By its very subject matter this could not be anything other than a powerful instrumental project. It would have been very easy to make an ugly noise, go for the lowest common denominator. However, Alsheimer have succeeded in making an unpleasant disease into something beautiful, though sad. Corny though it may sound, this is moving. So much more so when you realise how close they were (brothers) to the subject.

Naked

AMM *THE NAMELESS UNCARVED BLOCK*

Matchless MR20 CD

Having never been a fan of this kind of free-form experimental jazz, I'm finding it hard to appreciate these long, improvised live pieces. Saving graces for me are the disturbing piano outbursts, forceful, dynamic percussion and the undercurrents of electronic noise inducing a state of edgy unease. Sure, these guys are masters in their field, but unfortunately from a personal view it all took too long. Definitely not a relaxing hour and a half.

ARCANE DEVICE/PGR *FETISH*

Silent Records SR9009 CD

A physical journey into your own minds' eye - a collage of sounds injecting and affecting intense musical arousal. Imagine travelling through your inner ear, experiencing internal and external echoes of noise. Reaching back and forth trying to focus; brain-waves and radio-waves condense into one, constantly merging and unravelling, but never allowing full attention to separate sources. A soundtrack too immeasurable for words. Buy it.

Recommended Listening:

ACTUS A Way To The Empire Of Strength And Order

BEE QUEEN Mappa Mundi

COIL Love's Secret Domain

CURRENT 93 As The World Disappears

LUCIANO DARI Wajd

DELERIUM Stone Tower

DIE FORM Corpus Delicti

DIE KRUPPS Metall Maschinen Musik

BRIAN FIELD Living Daylight

FLUID MASK Flesh Sparks To The Beat

FUNKY ALTERNATIVES 6

KONSTRUKTIVITS Live

LYCIA Ionia

MASCHINENZIMMER 412 Macht Durch Stimme

MELX Mind Machine

OES Solstittii Temporis Sensus

ORGANUM Iuel

PIG Praise The Lard

REPTILICUS Crusher Of Bones

SHOCK CORRIDOR Portrait Of A Serial Killer

SIGILLUM S Dispersion: Sliced Carrion And Pixel Handcuffs

SKIN Ten Songs From Another World

SLEEP CHAMBER Circle Zero

SWANS White Light From The Mouth Of Infinity

PETER ULRICH Taqaharu's Leaving

VASILISK Liberation And Ecstacy

ZONE Born Of Fire

ARMAGEDDON DILDOS *THAT'S ARMAGEDDON*

Zoth Ommog ZOTLP4 LP

I really loved their single East West last year, unfortunately this album, like so many other Zoth Ommog albums, falls slightly short of the target. That's Armageddon is good standard, yet derivative German techno, with most tracks running the same drum and keyboard sequences, with the same vocals. However, notable tracks include *Lies*, with its Nitzer Ebb-ish vocals and *Amok*, with its Kenndy tapes (I even remember watching this documentary) and Cabaret Voltaire samples. The one track that stands head-and-shoulders over the rest is *East West*. Unlike the rest of the album, this track seems to have had more thought put into it. If you like Zoth Ommog albums then you'll love this, however, it's a little too production line manufactured for me. The single East West (ZOT07) is definitely worth buying though.

Maria Sikorsky XXIII

ARRYTHMIA VARIOUS

Charnel House Prod CHCD-1 CD

Purely a compilation of percussion and rhythm, this first CD from a most impressive U.S. label contains a welcome array of old and new names dealing in a mesmeric medium. Whether you like drums in a sense of urgency or spiritually calming there's something here for you. Arrythmia is a perfect compilation in that it presents an area of music flying off at all possible tangents, without fearing the usual compilation draw-back of miss-matching. Noise and calm lie side by side: CRASH WORSHIP ADRV take us high and MUSLIMGAUZE bring us back down, DISSECTING TABLE and PSY231 take us through some death-throes, IAO CORE live on the wacky side (their track very reminiscent of Renaldo And The Loaf) and MEMENTO MORI actually present a 'song' - bloody good it is too! Highlight is FORMULA 409 who kick-off like something off Beating The Retreat, get all manic and then add some beautifully treated guitar - more please. With nine other bands, such as PAIN TEENS, TRANCE, MASTER/SLAVE RELATIONSHIP, CHOP SHOP and PLATEAU this is one various artists package which won't just end up in the bargain bins.

AUTOPSIA *PALLADIUM*

Hyperion HYPERCOD1 CD

Music of Autopsia oscillates from romanticism to avant-garde, from bizarre to sublime simplicity, from coldness to warmth, from exclusiveness to popularity. Songs of Autopsia are wanderer songs. Palladium leads us to great gates, gates through which there is no passing-by. Leads us to great moments, when views into a depth of dark abysses open, in which, one day, staggering, we have to plunge ourselves. These songs are composed in ideal case, only for one man and only one man, in quietness and loneliness can listen to them. There is something aristocratic in the music of Autopsia. Palladium is a declaration of the end - or perhaps the announcement of the beginning?

Jozef Ahmed

EMIL BEALIEAU *ANTI PERFORMANCE*

RRRecords RRRK7-12 CASS

The almost totally illegible sleeve makes it impossible to make out track titles, so I'll just have to go on impressions here. First impression - awful, Second impression - still awful. Third impression - sorry, its still awful. Conclusion: Awful.

Naked

BEE QUEEN *MAPPA MUNDI*

Korm Plastics CASS

Bee Queen continues Frans de Waard's - the brain behind Korm Plastics - association with the Legendary Pink Dots. Probably the biggest Dots fan around (sorry Carl), Frans has been a faithful documentor of the Dots output. It comes as no surprise that the sleeve credits Phil and Ed Ka-Spel with collaboration on this release as well as use of their studio facilities. Anyway, enough of that. What of Bee Queen? Mappa Mundi consists of singular throbbing pulses of improvised electronic dabbling, evolving slowly and almost imperceptively, with deep subliminal undercurrents.This has the effect of a deprogramming excercise with no melody to distract you. This is not to say it is monotone. The evolution of each side draws you slowly into it, leading you into different areas with ease. It has a similar effect to holophonics (remember that?) with the sound seeming to come at you from within the room rather than out of the speakers. The uniformly impeccable sound quality makes this sound almost like a CD, crisp and perfect. An ideal example of its type, it adds up to a lot more than the sum of its parts. Korm Plastics consistently impresses with its high standards and distinctive style. Recommended.

Naked

BLACKHOUSE *THE FATHER, SON AND THE HOLY GHOST*

Ladd-Frith CASS
Body Records BR7010 CD

Following the jackhammer rhythms of the last, almost commercial Material World comes this new aural barrage. And a barrage it is, definitely showing the black in Blackhouse. The bowel-wrenching bass rhythms are wholly in evidence, very much a trademark of this Born Again Industrial Noise Group and as with Actus and Autopsia this is a soundtrack for new beginning and end. The main difference is the men in Black(house) subject us to a full-frontal lobotomy of the world - dragging deeply into the hell-hole of life. A life of mass-media junkies and hate and pain. Only these men of the (black) cloth can save us. Are you intelligent enough to let them into your lives, to be your saviours? Are YOU man enough to take The Father, Son And The Holy Ghost? Redemption is at hand.

BLACK ROSE *TWILIGHT*

Contempo TEMPO167 CD/12"

First impressions are that Black Rose are an Italian mixture of the Cocteau Twins, Diamanda Galas and Miranda Sex Garden. This haunting single features their first four tracks recorded for Italian label Contempo. *Someone I Love* is a very atmospheric piano/strings affair with alternating whispery then powerful vocals. *The Twilight Version* features more strings and atmospheric effects, but the vocal sounds more distant. *Evergreen Leaves* is another stripped down piano and vocals song, but less powerful, very reminiscent of a Michael Nyman soundtrack. *Prayer* is a rhythmic semi-narrative confessional, with a chorus that will melt your heart. The press release laments, "Never before, an Italian band has sounded so forlorn", Erri Longhin and Mara Bressi deserve to be the most successfully forlorn band in the world.

Maria Sikorsky XXIII

B-MOVIE *VOLUME 1 REMEMBRANCE DAYS*

Dead Good GOODCD3 CD

VOLUME 2 RADIO DAYS

Document DCD3 CD

B-Movie were one of those bands of the early eighties who just didn't click with the public they were being aimed at. Always linked with and matched alongside the other Some Bizzare futurist artistes, like Depeche Mode, Naked Lunch, Blancmange, et al... Unfortunately, this comparison was never believed by the band themselves and consequently they never received the success most of Stevo's foundations gained. These discs follow the band from the earliest Dead Good compilation tracks like *Man On A Threshold* and the first single, the poppy *The Soldier Stood Alone*, original radio-session versions of fan-favourites such as *Polar Opposites*, *Nowhere Girl*, *Remembrance Day* and other unreleased obscure classics and finally ends up with a couple of meaty (yes, meaty) PWL remixes of *Remembrance Day*. They're worth the money if only for the complete *Nowhere Girl*, Dead Good 12" - a song which still stands out as a grossly, underrated pop classic. Another misjudged and ignored band from the same time were The Cuddly Toys, who suffered the same fate and whilst B-Movie were far behind them creativity-wise, maybe these CD's will awaken a new audience and inspire them to check out all early eighties bands. I doubt it, but being a sucker for (and being reared up on) the synth-guitar-pop formula I live in hope.

CABBAGE HEAD *BEWARE OF THE ART TRAP*

D & C Sight And Sound CASS

QUIT DOMAIN ORGANISM

D & C Sight And Sound CASS

Yes, they were right, I liked this a lot! *Tightening The Skin On My Forehead* is a head-slicing montage of noises, sounds, voices and cut-ups, which kept my attention for its full time-span (nearly thirty minutes). Anything which chooses to feature the monotonal tones of Terry Wogan in its credits of cut-ups has got to be a little weird, so they get my vote. *Elvis Is Dead* on the flip couldn't be more different. And again, is wonderful. Heavy mix of sequence, drum machine, effects and sweat-soaked deranged guitar, soloing all over the TDK. *Tibetan Area* leaves with a blinking of percussion on a downer and a softer focusing of the Cabbage Head mind-warp. Nice one. Quit Domain Organism has more fragments of their random collages, this time in shorter bursts. Interesting but not as arresting as Art Trap.

CAT RAPES DOG *THE BANZAI BEATS*

KK Records KK064 CD/LP

Cat Rapes Dog have for years been at the forefront of a European wave of heavy-techno scourge. Mostly ignored in this country, as have many of KK's artists in favour of Play It Again Sam's mega-stars Front 242, etc. As with all, the bass sequence holds everything together and Cat Rapes Dog use it in a real commercial manner. Oriental melodies flow over and this could, in ideal world have chart potential. Angst ridden growls fuse the light and dark to complete the formula. *Where The Fuck Are You* would make an excellent single if it wasn't for the unfortunate title in relation to its subject matter - God. But what's with all this obsession with rapping today (*Unreal Reality*)?

CCC CNC NCN *SUICIDIO MODO D'USO*

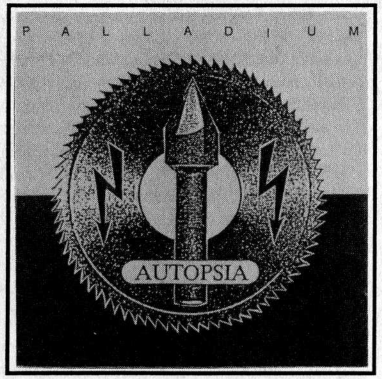
Nautilus NAULP8901 LP

This Italian band infiltrate the senses with a violently sonic assault to the head. Depressive and deadening, yet life-awakening, their slow power has relations in both birth and death. Only through Foetus and early Swans has there been a music this loud. Bleak, dull drums, stark-screamed vocals, stifling guitars and machine-intense noise is what this is made from. All the info and lyrics is in Italian, so make whatever you can from it, but we will investigate further. If there's more like this you'll be hearing from them soon.

CHAPEL PERILOUS *JAGRAT*

Ad Infinitum Tapes 001 CASS

Very badly recorded, but there's a lot of spirit here. And it's nice to listen to a cassette with some structured songs on. Chapel Perilous present synth-pop with a dark edge and with some decent recording equipment would be very appealing.



CHROME *ONE MILLION EYES/LIVE IN ITALY*

Dossier DCD9023 CD

Damon Edge returns with some more spaced-out rock from Chrome-control. Yep, the man with a mind on constant Warp Factor 9 is back with another intriguing set of mixtures. Dossier have always presented his and Chrome's music in strange combinations and this is no different - which in fact follows the trends Chrome's music has always created. The six songs comprising One Million Eyes consist of three tracks in a vein to Alliance and later recordings - fast, sonic joyrides into hyper - and three epics from the Ralph sampler, Subterranean Modern way back when in the late seventies. These of course make it essential for any fan; the disjointed dirty-noise of *Anti-Fade* and post-punk-space-metal *Meet You In The Subway*. And as for Live In Italy, the four songs are from the Bologna gig of '81, which the label has extracted from before. The quality of recording is not that great, but the spirit's there: *Inner Vacuum*, *Armageddon*, *Blood On The Moon*, *Jam 17*... if only I had been there!

COIL *LOVE'S SECRET DOMAIN*

Torso 181 CD/LP

Coil produce some of the most potent music you are ever likely to hear performed on disc and Love's Secret Domain positively bristles with energy. It will ensure their devoted following will swell even further. This latest offering fuses dance rhythms of the 90's with undulating, paganistic beats that are guaranteed to churn your stomach. From the opening few minutes of tracks *Disco Hospital* and *Teenage Lightning*, it is obvious that Balance and co. have once again got their collective finger on an irregular, hypnotic pulse. *Things Happen* is an incredible piece with lyrics and vocals by ex-Crass songstress Annie Anxiety charged with emotional intensity and sung with true feeling. Marc Almond guests on *Titan Arch*, which bubbles along strangely and turns in what must be his finest performance yet - eerie stuff! While beneath the ever shifting terrain of tracks like *The Snow* and *Windowpane* lurks something deep and disturbing, occasionally surfacing in the mix. This album is unnatural and unsettling, a labour of love - embrace it.

Chris B.

COMPOUND *CINEMA VERITE*

Dossier DCD9021 CD

Usually when artists collaborate through the mail, results often do not gel, but Compound have managed to create a 'whole' sound. Obviously the two people involved were already on the same wavelengths before commencing their own input and have made an album many bands would strive for years to make. The Compound sound is a unique cross between a slower hard-beat, with a few semi-Kraftwerk sequences and full orchestrated melodies. Vocals are an interactive mix of human and mechanised screaming machines, leaving each track very different with an atmosphere all of their own. For those needing comparisons try My Life With The Thrill Kill Kult or perhaps Frontline Assembly under slight sedation, even Nitzer Ebb circa Showtime in a few spaces. But Compound stand on their own and laugh in the faces of those who've said this kind of danceable electronics had all been done before.

CONTROLLED BLEEDING *CURD*

Dossier DCD9027 CD

The whole Curd album has been remixed and edited from the original and together with more remixes from the ultra-rare Core LP, plus new tracks makes this in real-terms a new release. All the tracks here are from the bands four-track recording days, relating to a time when they were constantly experimenting with sound sources as well as the accepted keyboards, guitar, bass, drums, etc. Ranging beauty to brutal the tracks make for a startling introduction for the unitiated, showcasing a variety of Controlled Bleeding's workouts. White noise, tape-looped and violently painful played at the highest volume, tracks like *Fat Bed*, *Untitled* and the previously unreleased *Scat Tape Party Fuck* are intensely claustrophobic. Paul Lemos and co can also take on gargantuan glory with *Inland II* - a floating chorus of voices, both sad and uplifting. Most of the time this CD will rip your mind to shreds, but on occasions they give relief for a moment and take you out of the factory noise. Epic.

CONTROLLED BLEEDING *PLEGM BAG SPATTERED*

Dark Vinyl DV02 CD

Fuck me! I think I've just been hit, by something very large and nasty, again and again and again. This IS harsh, over an hours worth of material from the first Knees And Bones sessions and if you can take all this in one sitting your head must be harder than you think. Organised chaos, utilising noise, noise and yet more noise. There's a method to it if you dig deep into the speakers. Whatever the voice is screeching it sounds obscene. Plegm Bag makes Gristle SOUND like Abba. You truly won't believe how fast your heart can beat until you've listened to this. An internal haemorrhage of a release.

COSMICS *VOL. 1*

Vision 31 12"

Difficult one this, from an excellent Swiss label who mainly deal in electro and noise. Cosmics are DJ's and provide groovy little dance tunes with noise layers beneath. If you managed to catch Youth's Heavy Duty Breaks sets many years ago it'll help relate to what Cosmics are up to. In fact, if I didn't know otherwise this could easily be some kind of collaboration of ex-Illuminated artists such as 23 Skidoo, 400 Blows, etc. As with a lot of other dance music it does get a little repetitive and the last cut *Hard Jive* really does begin to grate the nerves, which is a shame after the heavily percussive intro. Worth looking out for.

CURRENT 93 *AS THE WORLD DISAPPEARS*

Durtro 007CD CD

A live recording in France just before last Christmas(s) revealing the fragility of a Current 93 performance. The tragic whisper of David Tibet's voice is at its peak here, floating on the brittle air, surrounded sparsely by an angelic guitar, solemn violin, heart-beat drums (amazing effect) and a harp of beauty. This is a music for catching a tear-drop, a reaching forward of hands for friendship. The enigmatically poetic *A Song For Douglas After He's Dead* is sung with a faint tinge of violence and you realise that Tibet speaks a friendship of truth. Current 93 are a blessing and no words can describe their essence. Listen. A sadness is in the air, share of its pleasure.

CURRENT 93 *IMPERIUM*

Durtro 008CD CD

Throughout Imperium Tibet's menacing voice cuts the resonating musical backdrop leaving a fractured, chilling rhythm to the spine. These are tales of woe and suffering, of

CURRENT 93	ISLAND	LP/CD	DURTRO	NEW	7/11.00
CURRENT 93	LASHTAL	12" ORIG & INSERT	LAYLAH	M/M	18.00
CURRENT 93	NATURE UNVEILED	LP ORIG	LAYLAH	M/M	40.00
CURRENT 93	NATURE UNVEILED	LP REISSUE	MALDOROR	NEW	8.00
CURRENT 93	PRESENTS HARRY OLDFIELD	LP/CD	DURTRO	NEW	8/11.00
CURRENT 93	PRESENTS SVENBJORN	LP/CD	DURTRO	NEW	8/11.00
CURRENT 93	RED FACE OF GOD	12" ORIG	MALDOROR	M/M	15.00
CURRENT 93	SWASTIKAS FOR NODDY	CD	LAYLAH	NEW	11.50
CUTLER, CHRIS & FRED FRITH	LIVE IN MOSCOW, PRAGUE & WASHINGTON	CD	RECOMMENDED	NEW	12.00
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DARI, LUCIANO	WAJD	LP (ITA)	M.M.MAGNETICA	NEW	9.00
DARK DAY	EXTERMINATING ANGEL	LP (U.S.)	LUST/UNLUST	M/EX	15.00
DDAA	POEMS ON RONSARD	CD	KK	NEW	12.00
DEAD CAN DANCE	DEAD CAN DANCE	LP	4AD	M/M	3.00
DEAD CAN DANCE	GARDEN OF THE ARCANE DELIGHTS	12"	4AD	M/M	3.00
DEAD CAN DANCE	SERPENTS EGG	LP	4AD	M/M	3.00
DEAD CAN DANCE	SPLEEN AND IDEAL	LP	4AD	M/M	3.00
DEAD CAN DANCE	WITHIN THE REALMS	LP	4AD	VG/M	2.00
DEATH IN JUNE	1888	LP LTD RED VINYL REISSUE	NER	NEW	8.00
DEATH IN JUNE	93 DEAD SUNWHEELS	LP	NER	NEW	8.00
DEATH IN JUNE	BORN AGAIN	12"	NER	M/M	20.00
DEATH IN JUNE	BROWN BOOK	LP	NER	NEW	7.50
DEATH IN JUNE	BURIAL	LP WHITE VINYL	NER	VG/M	20.00
DEATH IN JUNE	CATHEDRAL OF TEARS	CD	NER	NEW	11.00
DEATH IN JUNE	COME BEFORE CHRIST	12"	NER	M/M	22.00
DEATH IN JUNE	COME BEFORE CHRIST	7"	NER	M/M	18.00
DEATH IN JUNE	CORN YEARS	CD	NER	NEW	11.00
DEATH IN JUNE	DEATH IN JUNE	T-SHIRT		NEW	9.50
DEATH IN JUNE	GUILTY HAVE NO PAST	CD	NER	NEW	11.00
DEATH IN JUNE	GUILTY HAVE NO PRIDE	LP	NER	NEW	8.00
DEATH IN JUNE	HEILIGE TOD	T-SHIRT		NEW	9.50
DEATH IN JUNE	NADA	LP/CD	NER	NEW	8/11.00
DEATH IN JUNE	NIGHT AND FOG	LP LTD RED VINYL		NEW	12.00
DEATH IN JUNE	SHE SAID DESTROY	12"	NER	M/EX	26.00
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DEATH IN JUNE	WALL OF SACRIFICE	CD	NER	NEW	11.00
DEEP FREEZE MICE	SAW A RANCH HOUSE	LP V.LTD REISSUE & INS	CORDELIA	M/M	25.00
DELERIUM	FACES FORMS & ILLUSIONS	CD	DOSSIER	NEW	12.00
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DELUSIVE SMILES	IN THE LAND OF SHADOWS	LP	INTERZONE	NEW	7.00
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DEPECHE MODE	PERSONAL JESUS	12" PROMO	MUTE	-/EX	12.00
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DESTINATION JARRE	ISSUE 5	MAG		NEW	1.75
DESTINATION JARRE	ISSUES 2,3 & 4	MAG		NEW	ea 1.00
DESTRUCTORS	EXERCISE THE DEMONS OF YOUTH	LP (SLEEVENOTES GEN P)	ILLUMINATED	EX/VG	15.00
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DIE KRUPPS(with N.EBB)	MACHINERIES OF JOY	12"	MUTE	NEW	4.00
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DIJ/C93/SOL	LIVE 16/5/91	POSTER		NEW	3.00
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FRONT 242	RHYTHM OF TIME	12"/CD	RRE	NEW	ea 4.00
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FRONTLINE ASSEMBLY	CAUSTIC GRIP	LP/CD	THIRD MIND	NEW	7/11.50
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GALAS, DIAMANDA	SAINT OF THE PIT	LP/CD	MUTE	NEW	7/11.50
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GORE, MARTIN	COUNTERFIET	LP/CD	MUTE	NEW	6/8.00
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HAFLER TRIO	DISLOCATION	CD	STAALTAPE	NEW	13.00
HAFLER TRIO	IGNOTIUM PER IGNOTIUS	CD	TOUCH	NEW	12.00
HAFLER TRIO	INTOUOF	LP	KK	NEW	8.00
HAFLER TRIO	KILL THE KING	CD	STAALTAPE	NEW	13.00
HAFLER TRIO	MASTERBATORIUM	CD	TOUCH	NEW	9.50
HAFLER TRIO	REDINTEGRATE	CD F/OUT SLEEVE	STAALTAPE	NEW	13.00
HAFLER TRIO	SEA ORG, THE	10" ORIG & BOOK	TOUCH	M/M	15.00
HAIG, PAUL	EUROPEAN SUN	LP/CD	CREPUSCULE	NEW	7/11.50
HAIG, PAUL	WARP OF PURE FUN	LP/CD	CREPUSCULE	NEW	7/11.50
HALF JAPANESE	HALF GENTLEMEN/NOT BEASTS	3LP BOX SET, BOOK, ETC	ARMAGEDDON	EX/M	40.00
HALF JAPANESE	MUSIC TO STRIP BY	LP	BAAL	NEW	8.50
HARD CORPS	JE SUIS PASSEE	7"	POLYDOR	VG/EX	4.00
HARD CORPS	METAL & FLESH	LP/CD	CONCRETE	NEW	7/11.00
HAVOC	319	LP/CD	CONCRETE	NEW	7/11.00
HAVOC	ATTITUDE	12"	CONCRETE	NEW	4.00
HAVOC	MECHANICVILLE	12"	CONCRETE	NEW	4.00
HAYWARD, CHARLES	SKEW WHIFF	CD	SUB ROSA	NEW	12.00
HAYWARD, CHARLES	SWITCH ON WAR	CD	SUB ROSA	NEW	12.00
HE SAID	HAIL	LP/CD	MUTE	NEW	7/11.50
HE SAID	TAKE CARE	CD	MUTE	NEW	11.50
HELDEN(WARREN CANN)	STRANDED	7" FREEBIE	IN THE CITY	-/EX	10.00
HENRY COW	IN PRAISE OF LEARNING	LP	RECOMMENDED	M/M	5.00
HENRY COW	UNREST	LP G/FOLD SL	RECOMMENDED	M/M	5.00
HENRY COW/SLAPP HAPPY	DESPERATE STRAIGHTS	LP G/FOLD SL	RECOMMENDED	M/M	6.00
HIJOKAIDAN	NO PARIS NO HARM	LP LTD	ALCHEMY	M/M	12.00
HILLER, HOLGER	AS IS	LP/CD	MUTE	NEW	7/12.00
HILLER, HOLGER	OBEN IM ECK	LP	MUTE	M/M	6.00
HNAS	MELCHOIR	LP & INSERTS	UTD.DAIRIES	NEW	6.00
HNAS/VOX POPULI	FACE TO FACE VOL 2	LP		NEW	8.50
HOME & GARDEN	HISTORY OF GEOGRAPHY	LP	DEAD MANS CURVE	NEW	8.00
HOMLER, ANNE & S.MOSHIER	BREADWOMAN	CASS		NEW	8.00
HONEYMOON KILLERS	LES TEURS	LP & INSERT (BEL)	CRAMMED	M/M	6.00
HOPE, PETER & R.KIRK	HOODOO TALK	LP	NATIVE	M/M	8.00
HOPE, PETER & R.KIRK	SUFFERHEAD	12"	INK DEUTSCHLAND	EX/M	8.00
HULA	VC1	12" (U.S.)	WAX TRAX!	M/M	9.00
HUMAN LEAGUE	DIGNITY OF LABOUR	12" ORIG & FLEXI	FAST	M/EX/EX	5.00
HYBRIDS	RITUAL SHOULD BE KEPT ALIVE	CD	3RIO ART	NEW	12.50
I START COUNTING	FUSED	LP/CD	MUTE	NEW	7/11.50
I START COUNTING	MILLION HEADED MONSTER	LP/CD	MUTE	NEW	7/11.50
IN SLAUGHTER NATIVES	IN SLAUGHTER NATIVES	CD (BEL)	STAALTAPE	NEW	13.00
IN SOTTO VOCE	TRACKS	LP	ANTLER	NEW	7.00
IN THE NURSERY	COMPULSION	12"	SWEATBOX	M/M	12.00
IN THE NURSERY	KODA	LP W/LABEL & PRESS REL	SWEATBOX	-/M	15.00
IN THE NURSERY	L'ESPRIT	LP/CD	THIRD MIND	NEW	7/11.50
IN THE NURSERY	TRINITY	12"	SWEATBOX	M/M	10.00
INSEKT	CONTROL YOUR FEAR	CD	KK	NEW	4.00
INSEKT	STRESSED	12"/CD	KK	NEW	ea 4.00
INSEKT	WE CAN'T TRUST THE INSEKT	LP/CD	KK	NEW	8/12.00
INTIMATE OBSESSIONS	ASSASSIN	12"	THIRD MIND	M/M	8.00
JACK OR JIVE	PRAYER	CD (GER)	DRADOMEL	NEW	14.00
JADE 4 U	RAINBOWS	12"	SUBWAY	NEW	4.00
JARMAN, DEREK	IN THE SHADOW OF THE SUN	VHS VIDEO		NEW	20.00
JARMAN, DEREK	TIME ZONES	VHS VIDEO		NEW	20.00
JARRE, JEAN MICHEL	10TH ANNIVERSARY BOX	CD LTD BOX SET	POLYDOR	M/M	95.00
JARRE, JEAN MICHEL	OXYGENE	LP ORIG FIRST PRESS	POLYDOR	M/M	8.00
JOHN AVERY(HULA)	NIGHTHAWKS	LP	FINAL IMAGE	NEW	7.00
JOHNSON ENGINNERING CO	FLOORSLAMMER	12"	CONCRETE	NEW	4.00
JOINED AT THE HEAD	JOINED AT THE HEAD	12"	WAX TRAX	NEW	4.00
KA-SPEL, EDWARD	PERHAPS WE'LL ONLY SEE	LP	LD	NEW	7.00
KA-SPEL, EDWARD(LPD)	KHATAKLIMICI CHINA DOLL	LP REISSUE (GER)	DOM	NEW	9.00
KAN KAN	CHANGING TRAINS	12"	DINING OUT	NEW	7.00

KILL UGLY POP	LEATHERFACE GETS RELIGION	LP	DEAD MANS CURVE	NEW	8.00
KING CRIMSON	DISCIPLINE	LP	EG	M/M	4.00
KING CRIMSON	LARKS TONGUES IN ASPIC	LP	POLYDOR	EX/M	5.00
KING CRIMSON	STARLESS & BIBLE BLACK	LP ORIG G/FOLD SL	ISLAND	EX/M	8.00
KING CRIMSON	THREE OF A PERFECT PAIR	LP	EG	M/M	4.00
KIRK, RICHARD	BLACK JESUS VOICE	LP	ROUGH TRADE	NEW	10.00
KIRK, RICHARD	HIPNOTIC	12"	ROUGH TRADE	NEW	8.00
KLEG	EATING AND SLEEPING	CD	BAROONI	NEW	12.50
KLINIK	STATES	CD	ANTLER	NEW	11.50
KODE IV	POSSESSED	CD	KK	NEW	12.00
KONER, THOMAS	NUNATAK GONGAMUR	CD	BAROONI	NEW	12.50
KONSTRUKTIVITS	GLENNSACAUL	LP	STERILE	M/M	40.00
KONSTRUKTIVITS	LIVE	CD		NEW	11.00
KRAFTWERK	AUTOBAHN	LP '85 REISSUE	EMI	M/M	5.00
KRAFTWERK	MAN MACHINE	LP ORIG	CAPITOL	M/M	6.00
KRAFTWERK	MUSIQUE NON STOP	12"	EMI	M/M	4.00
KRAFTWERK	RADIOACTIVITY	LP ORIG & STICKERS (U.S.)	CAPITOL	EX/VG	20.00
KRAFTWERK	TRANS EUROPE EXPRESS	LP (GER)	EMI ELECTROLA	M/M	8.00
KRCEK, JAROSLAV	RAAB	LP NO'D INSERT & BOOK	RECOMMENDED	M/M	10.00
LA MUERTE	DEATH RACE 2000	LP/CD	PIAS	NEW	7/11.50
LAIBACH	BOJI	12" ORIG (BEL)	LAYLAH	NEW	10.00
LAIBACH	DIE LIEBE	12"	CHERRY RED	NEW	6.00
LAIBACH	LET IT BE	LP/CD	MUTE	NEW	7/11.50
LAIBACH	MACBETH	LP/CD	MUTE	NEW	7/11.50
LAIBACH	OPUS DEI	LP/CD	MUTE	NEW	7/11.50
LAIBACH	PANORAMA	12"	EAST WEST	NEW	6.00
LAIBACH	SYMPATHY FOR THE DEVIL	LP/CD	MUTE	NEW	7/11.50
LARD	THE POWER OF LARD	12" & INSERTS	ALT.TENTACLES	EX/EX	2.00
LAST FEW DAYS	TOO MUCH IS NOT ENOUGH	7" W/L & PAPER BAG	TOUCH	M/M	8.00
LEATHER NUN	SLOW DEATH	7" ORIG	INDUSTRIAL	VG/VG	7.00
LEER, THOMAS	4 MOVEMENTS	12"	CHERRY RED	EX/M	6.00
LEER, THOMAS	ALL ABOUT YOU	12"	CHERRY RED	EX/M	6.00
LEER, THOMAS	PRIVATE PLANE	7"	CO/OBLIQUE	M/VG	9.00
LEFT HAND RIGHT HAND	HUMDRUM	LP		NEW	7.00
LEGENDARY PINK DOTS	ANY DAY NOW	LP/CD	P.I.A.S.	NEW	7/11.50
LEGENDARY PINK DOTS	BLACK LIST	12"	P.I.A.S.	NEW	4.00
LEGENDARY PINK DOTS	BRIGHTER NOW	CD	P.I.A.S.	NEW	11.50
LEGENDARY PINK DOTS	CRUSHED VELVET APOCALYPSE	LP/CD	PIAS	NEW	7/11.50
LEGENDARY PINK DOTS	CURSE	LP ORIG & PRESS REL	IN PHAZE	G/EX	15.00
LEGENDARY PINK DOTS	FACES IN THE FIRE	CD	P.I.A.S.	NEW	11.50
LEGENDARY PINK DOTS	ISLAND OF JEWELS	CD	P.I.A.S.	NEW	11.50
LEGENDARY PINK DOTS	LEGENDARY PINK BOX	3LP BOX SET	PIAS	NEW	18.00
LEGENDARY PINK DOTS	PRINCESS COLDHEART	12"	P.I.A.S.	NEW	4.00
LEGENDARY PINK DOTS	STONE CIRCLES	CD	P.I.A.S.	NEW	11.50
LEGENDARY PINK DOTS	THE GOLDEN AGE	LP/CD	P.I.A.S.	NEW	7/11.50
LEGENDARY PINK DOTS	THE LOVERS	CD	P.I.A.S.	NEW	11.50
LEGENDARY PINK DOTS	THE MARIA DIMENSION	LP/CD	PIAS	NEW	7/11.50
LEGENDARY PINK DOTS	THE TOWER	CD	P.I.A.S.	NEW	11.50
LEGENDARY PINK DOTS	UNDER GLASS	12"	P.I.A.S.	NEW	4.00
LIEBSTANDARTE SS MB	2	LP ORIG & INSERT	COME	M/EX	70.00
LIGHTS IN A FAT CITY	SOMEWHERE	LP/CD	THESE	NEW	7/10.00
LLWYBR LLAETHOG	BE?	LP/CD	CONCRETE	NEW	7/11.00
LLWYBR LLAETHOG	PAM	12"	CONCRETE	NEW	4.00
LOGIC SYSTEM	LOGIC	LP	EMI	VG/M	15.00
LUSTMORD	ERECY	CD (BEL)	STAALTAPE	NEW	13.00
LUSTMORD	FIRST	CD LTD (GER)	DARK VINYL	NEW	12.50
LUSTMORD	PARADISE DISOWNED	LP ORIG TEXTURED SL	SIDE EFFEKTS	M/M	20.00
MAINFRAME	5 MINUTES ON	12" PROMO	POLYDOR	-/M	12.00
MALLINDER, STEPHEN	TEMPERATURE DROP	12"	FETISH	VG/M	8.00
MANUFACTURE	VOICE OF WORLD CONTROL	LP/CD	NETTWERK	NEW	7/11.50
MARRS	PUMP UP THE VOLUME	12" LTD REMIX	4AD	M/M	7.00
MASCHINENZIMMER 412	MACHT DURCH STIMME	CD LTD (GER)	DARK VINYL	NEW	14.00
MEAT BEAT MANIFESTO	99%	LP/CD	PIAS	NEW	7/11.50
MEAT BEAT MANIFESTO	ARMED AUDIO WARFARE	LP/CD	P.I.A.S.	NEW	7/11.50
MEAT BEAT MANIFESTO	DOG STAR MAN	12"/CD	P.I.A.S.	NEW	ea 4.00
MEAT BEAT MANIFESTO	HELTER SKELTER	CD	P.I.A.S.	NEW	4.00
MEAT BEAT MANIFESTO	NOW	CD	P.I.A.S.	NEW	7.50
MEAT BEAT MANIFESTO	PSYCHE OUT	12"/CD	P.I.A.S.	NEW	ea 4.00
MEAT BEAT MANIFESTO	PSYCHE OUT REMIX	12"	P.I.A.S.	NEW	4.00
MEAT BEAT MANIFESTO	STORM THE STUDIO	CD	P.I.A.S.	NEW	11.50
MEAT BEAT MANIFESTO	VERSION GALORE	LP/CD	P.I.A.S.	NEW	6/8.00
MEDIUM MEDIUM	GLITTERHOUSE	LP	CHERRY RED	EX/M	11.00
MEN 2ND	THE ANTIBODY SONGS	12"	ANTLER	NEW	4.00
MERZBOW	HANGOVER INTERRUPTION	LP	DRADOMEL	NEW	12.00
MILESI,PIERO & D.BACALOV	LA CAMERA ASTRATTA	CD		NEW	12.00
MIMIR	MIMIR	CD	FLABBERGAST	NEW	13.00
MINIMAL COMPACT	LOWLANDS FLIGHT	LP/CD	MADE TO MEASURE	NEW	8/12.00
MINISTRY	I WANTED TO TELL HER	12" W/L CUSTOM SL	ARISTA	EX/EX	12.00
MINISTRY	REVENGE/EFFIGY	12" W/L CUSTOM SL	ARISTA	M/EX	12.00
MINISTRY	TWELVE INCH SINGLES	CD	WAX TRAX	NEW	11.50
MINISTRY	TWITCH	CD	SIRE	M/M	9.00
MINISTRY	WORK FOR LOVE	12" ORIG PROMO (U.S.)	ARISTA	VG/EX	12.00
MIRANDA SEX GARDEN	GUSH FORTH MY TEARS	12"/CD	MUTE	NEW	ea 4.00
MIRANDA SEX GARDEN	MADRA	LP/CD	MUTE	NEW	7/12.00
MNEMONISTS	HORDE	LP	RECOMMENDED	NEW	8.00
MOISTEN BEFORE USE	PRIMEVAL WALTZ	CASS	FRAGMENT	NEW	5.00
MOISTEN BEFORE USE	REACT ON IMPULSE	CASS	FRAGMENT	NEW	5.00
MOISTEN BEFORE USE	STILL NO REPLY	CASS	FRAGMENT	NEW	6.00
MOORE,T/SAUTER/DIETRICH	BAREFOOT IN THE HEAD	CD	SHOCK	NEW	11.00
MOROCCAN TRANCE MUSIC	JILALA/GNAOUA	CD	SUB ROSA	NEW	12.00
MORPHOGENESIS	PROCHRONISMS	LP	POGUS	NEW	8.00
MOTHER TONGUE	OPEN IN OBSCURITY	LP	TOUCH	NEW	8.00
MTT/NURSE WITH WOUND	CAUGHT FROM BEHIND	LP	MINUS HABENS	NEW	9.00
MUSLIMGAUZE	ABU NIDAL	LP	LIMITED	M/M	15.00
MUSLIMGAUZE	BLINDED HORSES	LP	LIMITED	M/M	15.00
MUSLIMGAUZE	BUDDHIST ON FIRE	LP & INSERT	RECLOOSE	M/M	40.00
MUSLIMGAUZE	HAMMER & SICKLE	7" ORIG	HESSIAN	NEW	2.50
MUSLIMGAUZE	HUNTING OUT	12" ORIG	LIMITED	NEW	5.00
MUSLIMGAUZE	INTAFAXA	CD (AUS)	EXTREME	NEW	12.00
MUSLIMGAUZE	IRAN	CD (HOL)	STAALPLAAT	NEW	12.00
MUSLIMGAUZE	JAZIRAT ULARAB	LP	LIMITED	M/M	15.00
MUSLIMGAUZE	KABUL	LP ORIG CARD SL & BOOK	PKR	M/VG	30.00
MUSLIMGAUZE	UNITED STATES OF ISLAM	CD (AUS)	EXTREME	NEW	12.00
MUSLIMGAUZE	UZI	CD (GER)	PARADE AMOUREUSE	NEW	12.00
MUSSOLINI HEADKICK	THEMES FROM VIOLENT RETRIBUTION	LP/CD	WORLD DOMINATION	NEW	7/11.50
NASMAK	4OUR CLICKS	LP ORIG CUTOUT SL (HOL)	PLUREX	G/EX	10.00
NEGATIVLAND	ESCAPE FROM NOISE	LP/CD	REC-REC SWISS	NEW	8/11.50
NELSON, BILL	LOVE THAT WHIRLS	LP & LTD LP	MERCURY	M/M/M	6.00
NELSON, BILL	PERMANENT FLAME	7" BOX SET & INSERTS	COCTEAU	EX/M	8.00
NELSON, BILL	SOUNDING THE RITUAL ECHO	LP	COCTEAU	EX/M	3.00

NEON JUDGEMENT	1313	12"/CD	P.I.A.S.	NEW	ea 4.00
NEON JUDGEMENT	A MAN AINT NO MAN	CD	P.I.A.S.	NEW	4.00
NEON JUDGEMENT	ALASKA HIGHWAY	12"/CD	PIAS	NEW	ea 4.00
NEON JUDGEMENT	BLOOD AND THUNDER	LP/CD	PIAS	NEW	7/11.50
NEON JUDGEMENT	FIRST JUDGEMENTS	CD	P.I.A.S.	NEW	11.50
NEON JUDGEMENT	GAMES OF LOVE	CD	P.I.A.S.	NEW	4.00
NEON JUDGEMENT	GENERAL PAIN & MAJOR DISEASE	LP/CD	P.I.A.S.	NEW	7/11.50
NEON JUDGEMENT	HORNY AS HELL	CD	P.I.A.S.	NEW	11.50
NEON JUDGEMENT	MAFU CAGE	LP	P.I.A.S.	NEW	7.00
NEON JUDGEMENT	THE INSULT	LP/CD	PIAS	NEW	7/11.50
NEON JUDGEMENT	TV TREATED	12" & PRESS REL (BEL)	LD	M/M	5.00
NEU!	NEU 75	LP ORIG G/FOLD SL (GER)	BRAIN	VG/EX	17.00
NEW BLOCKADERS	SIMPHONIE IN O MINOR	CASS LTD NO'D	HYPNAGOGIA	NEW	3.00
NEW BLOCKADERS	SIMPHONIE IN X MAJOR	LP LTD NO'D	HYPNAGOGIA	NEW	5.50
NEW BLOOD TRANSMISSIONS	39 CONVERTS	LP LTD & INSERT	MATRIX PROM	NEW	7.00
NEWMAN, COLIN	A-Z	LP	BEG.BANQUET	M/VG	2.50
NEWS FROM BABEL	WORK RESUMED ON THE TOWER	LP & BOOKLET	RE	M/M	8.00
NEWS FROM BABEL	WORK RESUMED/LETTERS HOME	CD	RECOMMENDED	NEW	12.00
NICO	MARBLE INDEX	LP (BEL)	ELEKTRA	M/M	8.00
N.LODGE/LYKE WAKE	ONEIRIC TRANSGRESSION/NOISE & DREAM	LP (ITA)	MINUS HABENS	NEW	9.00
NITZER EBB	AS IS	12" NUMBERED	MUTE	NEW	4.00
NITZER EBB	AS IS	12"/CD	MUTE	NEW	ea 4.00
NITZER EBB	BELIEF	LP/CD	MUTE	NEW	7/11.50
NITZER EBB	FUN TO BE HAD	12"/CD	MUTE	NEW	ea 4.00
NITZER EBB	FUN TO BE HAD REMIX	12"	MUTE	NEW	4.00
NITZER EBB	HEARTS AND MINDS	12"/CD	MUTE	NEW	4.00
NITZER EBB	HEARTS AND MINDS REMIX	12"	MUTE	NEW	4.00
NITZER EBB	ISN'T IT FUNNY HOW YOUR BODY WORKS	12"/CD	POWER OF VOICE	NEW	ea 4.00
NITZER EBB	JOIN IN THE CHANT	12"	MUTE	NEW	4.00
NITZER EBB	LET YOUR BODY LEARN	12"	MUTE	NEW	4.00
NITZER EBB	LIGHNING MAN REMIX	12"	MUTE	NEW	4.00
NITZER EBB	LIGHTNING MAN	12"/CD	MUTE	NEW	ea 4.00
NITZER EBB	MURDEROUS	12"	POWER OF VOICE	M/M	5.00
NITZER EBB	MURDEROUS	12" WHITE LABEL	POWER OF VOICE	-/EX	10.00
NITZER EBB	SHAME	12"/CD	MUTE	NEW	ea 4.00
NITZER EBB	SHAME REMIX	12"	MUTE	NEW	4.00
NITZER EBB	SHOWTIME	LP/CD	MUTE	NEW	7/11.50
NITZER EBB	THAT TOTAL AGE	LP/CD	MUTE	NEW	7/11.50
NITZER EBB	WARSAW GHETTO	12"/CD	POWER OF VOICE	NEW	ea 4.00
NITZER EBB	WARSAW GHETTO	12" ORIG & INSERT	POWER OF VOICE	M/M	6.00
NITZER EBB	WARSAW GHETTO REMIXES	12"/CD	POWER OF VOICE	NEW	ea 4.00
NJURMANNEN	REALITY ADVENTURES	LP	INTERZONE	NEW	7.00
NOCTURNAL EMISSIONS	DEATHDAY	CASS	STERILE	NEW	8.00
NOCTURNAL EMISSIONS	DYSKINESIA	CASS	STERILE	NEW	8.00
NOCTURNAL EMISSIONS	ICA LONDON '85	CASS	STERILE	NEW	8.00
NOCTURNAL EMISSIONS	INVOCATION OF THE BEAST OF GODS	CD	STAALTAPE	NEW	12.00
NOCTURNAL EMISSIONS	LIVE AT WHISKEY	CASS	STERILE	NEW	8.00
NOCTURNAL EMISSIONS	MOUTH OF BABES	LP NO'D NAPPY SL & BOOK	EARTHLY DELIGHTS	NEW	25.00
NOCTURNAL EMISSIONS	STONEFACE	CD	P.AMOREUSE	NEW	11.50
NOCTURNAL EMISSIONS	THE FIGHT GOES ON	CASS & WALLET (HOL)	STAALPLAAT	NEW	7.00
NOCTURNAL EMISSIONS	TISSUE OF LIES - REVISED	CD LTD (GER)	DARK VINYL	NEW	13.00
NOMI, KLAUS	SIMPLE MAN	LP ORIG DEMO STAMPED	RCA	M/M	12.00
NON	BLOOD AND FLAME	CD	MUTE	NEW	11.50
NON TOXIQUE LUST		LP		NEW	7.00
NON/SMEGMA	SMEGMA/NON	7" MULTI HOLE	MUTE	M/VG	5.00

NORT(ex HULA)	COOL ON THE LOOP	7" W/L	EDIESTA	-/EX	4.50
NUMB	CHRISTMEISTER	LP	LIVELY ARTS	NEW	7.00
NUMB	NUMB	LP	LIVELY ARTS	NEW	7.00
NURSE WITH WOUND	A SUCKED ORANGE	LP/CD	UTD.DAIRIES	NEW	8/11.00
NURSE WITH WOUND	HOMOTOPY TO MARIE	CD	UTD DAIRIES	NEW	11.00
NURSE WITH WOUND	LIVE AT BAR MALDOROR	CD	UTD DAIRIES	NEW	11.00
NURSE WITH WOUND	OSTRANENIE 1913	LP	THIRD MIND	VG/M	45.00
NURSE WITH WOUND	SORESUCKER	12"	UTD DAIRIES	NEW	4.00
NURSE WITH WOUND	SYLVIE & BABS	LP	LAYLAH	NEW	7.00
NURSE WITH WOUND/H. TRIO		CASS	STAALTAPE	NEW	5.00
NURSE WITH WOUND/SPASM	CREAKINESS	LP	UTD DAIRIES	NEW	7.00
NURSE WITH WOUND/T.QUEEN	CRANK	7" BANDED SLEEVE		M/VG	12.00
NWW/WHITEHOUSE	150 MURDEROUS PASSIONS	CD REISSUE	UTD.DAIRIES	NEW	11.00
O YUKI CONJUGATE	SCENE IN MIRAGE	CASS	FINAL IMAGE	NEW	6.00
OES (INC TONY WAKEFORD)	SOLSTITII TEMPORIS SENSUS	CD (ITA)	M.M.MAGNETICA	NEW	12.50
OIL IN THE EYE	SURGICAL FATHERLAND	LP/CD	ENERGY	NEW	7/11.50
ONOMATOPEIA	IT'S ONOMATOPEIA	LP LTD NO'D	CHEESES INT'L	NEW	8.00
ORGANUM	IUEL	7" LTD CLEAR VINYL	DOM AMERICA	NEW	9.00
OSSO EXOTICO	OSSO EXOTICO	LP	MULTINATIONAL	NEW	8.00
OUT OF BAND EXPERIENCE	CALL NOW	LP	IMMORTAL	NEW	8.00
P16.D4	TIONCHOR	LP ORIG G/FOLD SL (GER)	SELEKTION	M/M	15.00
PANKOW	ART & MADNESS	12"	TEMPO	M/M	3.00
PANKOW	FREIHEIT DUR DIE SKLAVEN	LP/CD	CONTEMPO	NEW	8/12.00
PANKOW	OMNE ANIMAL	LP/CD	CONTEMPO	NEW	8/12.00
PANKOW	REMEMBER ME	CD	CONTEMPO	NEW	4.00
PANKOW	SVOBODY	LP/CD	CONTEMPO	NEW	8/12.00
PARADE GROUND	CUT UP	LP	P.I.A.S.	NEW	7.00
PASSAGE/BLANCMANGE	BORN EVERY MINUTE/SAD DAY	7" FLEXI	MELODY MAKER	-/EX	4.00
PERE UBU	DATAPANIK	12"	RADAR	M/M	8.00
PERON, CARLOS(ex YELLO)	KOMTUR	12" NO'D SLEEVE (GER)	K422	M/M	9.00
PEYR	FOURTH REICH	12"	SHOUT	M/M	7.00
PEYR	THE WALK	7" ORIG (ICE)	GRAMM	EX/EX	7.00
PHALLUS DEI	PHALLUS DEI	CD LTD (GER)	DARK VINYL	NEW	13.00
PIG	PRAISE THE LARD	LP/CD	CONCRETE	NEW	7/11.00
PIG	SICK CITY	12"	FRIEBANK	NEW	4.00
PINK INDUSTRY	RETROSPECTIVE	CD	P.AMOREUSE	NEW	11.50
POESIE NOIRE	COMPLICATED	CD	ANTLER	NEW	11.50
POESIE NOIRE	I DIDN'T ASK	12"	ANTLER	NEW	4.00
POESIE NOIRE	LOVE IS COLDER	CD	ANTLER	NEW	11.50
POESIE NOIRE	MARIANNE	CD	ANTLER	NEW	11.50
POESIE NOIRE	OBLIVION	12"/CD	ANTLER	NEW	ea 4.00
POESIE NOIRE	PITY FOR THE SELF	LP	ANTLER	NEW	6.00
POESIE NOIRE	TO LOSE	12"/CD	ANTLER	NEW	ea 4.00
POP GROUP	WHERE THERE'S A WILL	7" 1-SIDED PROMO	ROUGH TRADE	-/VG	4.00
POPPY, ANDREW	32 FRAMES	12"	ZTT	M/M	5.00
PORNOSECT	NOOSE AND THE SPEAR	CD	CONCRETE	NEW	11.00
PORTELLA, P/J.RACAILLE	LES FLOTS BLEUS	LP & INSERTS	RECOMMENDED	M/M	5.00
PORTION CONTROL	ASSAULT	CASS LAST FEW COPIES	FOR ALL AND NONE	NEW	8.00
POUPPEE FABRIKK	RAGE	LP/CD	ENERGY	NEW	7/11.50
PREMATURE EJACULATION	ASSERTIVE DISCIPLINE	LP	ANOMALOUS	NEW	9.00
PRESENCER, ALAIN	SINGING BOWLS OF TIBET	LP	SAYDISC	M/EX	20.00
PRINCIPLE, PETER	SEDIMENTAL JOURNEY	LP/CD	MADE TO MEASURE	NEW	8/12.00
PRINCIPLE, PETER	TONE POEMS	LP/CD	MADE TO MEASURE	NEW	8/12.00
PSYCHE	ETERNAL/INSATIABLE	7" F/OUT (CAN)	AMOK	NEW	2.50
PSYCHE	INSOMNIA THEATRE	2X12" (FRA)	NEW ROSE	M/M/M	12.00

PSYCHE	UNLEASHED	CASS	FOR ALL AND NONE	NEW	5.00
PSYCHIC TV	8 TRANSMISSIONS	VHS VIDEO		NEW	15.00
PSYCHIC TV	A PAGAN DAY	LP PIC DISC	TEMPLE	-/EX	15.00
PSYCHIC TV	BEYOND THEE INFINITE BEAT	12"/CD	MIDNIGHT	NEW	7/11.50
PSYCHIC TV	GODSTAR	12" PIC DISC	TEMPLE	-/EX	12.00
PSYCHIC TV	JOY	VHS VIDEO		NEW	15.00
PSYCHIC TV	LIVE AT THE MARDI GRAS	LP	TEMPLE	M/M	7.00
PSYCHIC TV	LIVE IN GOTTINGEN	LP TEST PRESS	TEMPLE	-/EX	12.00
PSYCHIC TV	LIVE IN PARIS	LP	TEMPLE	M/M	7.00
PSYCHIC TV	LIVE IN REYKJAVIK	LP	TEMPLE	M/M	7.00
PSYCHIC TV	LIVE IN TORONTO	LP	TEMPLE	M/M	7.00
PSYCHIC TV	LOVE WAR RIOT	12" & INSERT	TEMPLE	M/M	6.00
PSYCHIC TV	LOVE WAR RIOT	10"	TEMPLE	M/M	6.00
PSYCHIC TV	MOUTH OF THE NIGHT	LP PIC DISC & NO'D INS	TEMPLE	-/M	18.00
PSYCHIC TV	NEW YORK SCUM	LP & NO'D INNER	TEMPLE	M/M	20.00
PSYCHIC TV	THEMES 2	LP	TEMPLE	M/M	7.00
PSYCHIC TV	THEMES 3	LP	TEMPLE	M/M	7.00
PSYCHIC TV	THOSE WHO DO NOT	DLP G/FOLD SL (ICE)	GRAMM	M/M/M	25.00
PSYCHIC TV	TOWARDS THEE INFINITE BEAT	LP/CD	MIDNIGHT	NEW	7/11.50
PSYCHIC TV	TUNE IN, TURN ON..	12" TEST PRESS	TEMPLE	-/M	8.00
PSYCHIC TV (& HAF TRIO)	COUMPREHENSIVE COLLECTION	BOOK & CDS	M.SONORI	NEW	10.00
PSYCHIC TV (GEN SOLO)	JE T'AIME	12" LTD ORIG (BEL)	SUB ROSA	M/M	15.00
PSYCHIC TV3(PTV/Z'EV)	DIRECTION OV TRAVEL	CD	MIDNIGHT	NEW	12.00
PSYCLONES	GREATEST HITS	CD	LADD-FRITH	NEW	12.00
PSYCLONES	PANIC IN DETROIT	7"	GIGANTIC	NEW	4.00
PSYCLONES/PACIFIC 231	PSY231	10"	DEAD MANS CURVE	NEW	6.00
PTP	RUBBER GLOVES SEDUCTION	12"/CD	WAX TRAX	NEW	ea 4.00
PUBLIC IMAGE LTD	SECOND EDITION	DLP ORIG G/FOLD (FRA)	VIRGIN	M/M/M	9.00
PUMP	DECLARATION OF DUMA	LP	FINAL IMAGE	NEW	7.00
PUSHBUTTON PLEASURE	A LEADING SURGEON SPEAKS	LP	HAMSTER	M/M	8.00
RAMLEH	BLOWHOLE	LP	SHOCK	NEW	6.00
RAMLEH	SLAMMERS	7" NOT NUMBERED	SHOCK	NEW	5.50
RANDOM, ERIC	THAT'S WHAT I LIKE	12"	NEW HORMONES	EX/M	8.00
RECOIL(ALAN WILDER)	HYDROLOGY	LP/CD	MUTE	NEW	7/11.50
REININGER, BLAINE	LIVE IN BRUSSELS	LP/CD	CREPUSCULE	NEW	7/11.50
REININGER, BLEINE	BOOK OF HOURS	LP/CD	CREPUSCULE	NEW	7/11.50
REININGER, BLEINE	BROKEN FINGERS	LP/CD	CREPUSCULE	NEW	7/11.50
REININGER, BLEINE	SONGS FROM THE RAIN PALACE	LP/CD	CREPUSCULE	NEW	7/11.50
REININGER,BLAINE & M.ROUSE	COLORADO SUITE	LP/CD	MADE TO MEASURE	NEW	8/12.00
REMKO SHA	AS IS	CD (BEL)	STAALTAPE	NEW	13.00
RENEGADE SOUNDWAVE	IN DUB	LP/CD	MUTE	NEW	7/11.50
RENEGADE SOUNDWAVE	SOUNDCLASH	LP/CD	MUTE	NEW	7/11.50
REPTILICUS	CRUSHER OF BONES	LP		NEW	7.00
RESIDENTS	BUSTER & GLEN/DUCKSTABS	LP ORIG (U.S.)	RALPH	EX/M	12.00
RESIDENTS	EYEBALL SHOW	LP & INSERT (JAP)	WAVE	M/M	10.00
RESIDENTS	FINGERPRINCE	LP ORIG BROWN SL (U.S.)	RALPH	EX/VG	35.00
RESIDENTS	RESIDUE	LP (U.S.)	RALPH	M/M	10.00
RESIDENTS	TUNES OF TWO CITIES	LP (U.S.)	RALPH	M/M	7.00
REV. JIM JONES	LAST SUPPER	LP ORIG PIC DISC, ETC	WSNS	-/EX	70.00
REVOLTING COCKS	BEERS STEERS AND QUEERS	12"/CD	WAX TRAX	NEW	ea 4.00
REVOLTING COCKS	BEERS STEERS AND QUEERS	LP/CD	WAX TRAX	NEW	7/11.50
REVOLTING COCKS	LETS GET PHYSICAL	12"/CD	WAX TRAX	NEW	ea 4.00
REYNOLDS, AMBROSE(P.IND)	GREATEST HITS	LP	ZULU	M/M	15.00
RICE, BOYD	BLOOD AND FLAME	LP/CD	MUTE	NEW	7/12.00
RICE, BOYD	BOYD RICE	LP	MUTE	NEW	7.00
RICE, BOYD & FRANK TOVEY	EASY LISTENING	LP	MUTE	NEW	7.00
RICE, BOYD & FRIENDS	MUSIC, MARTINIS	LP/CD	NER	NEW	7/11.00
RINF	RUBBER ON RIDER	12"	INDUSTRIE DISC	NEW	4.00
ROYAL FAMILY & POOR	LIVE 1983-85	LP	RECLOOSE	EX/M	7.00
SATIE, ERIK	SEPT TABLEAUX PHONIQUES	LP	NATO	NEW	9.00
SATIN CHICKENS(COIL,etc)	ANATOMY OF SODOMY	2x7" PACKAGE	SYMPATHY	NEW	5.00
SCHNITZLER, CONRAD	CON	LP	EGG	VG/M	10.00
SCHULZE, KLAUS	MIRAGE	LP ORIG G/FOLD SL	ISLAND	VG/M	6.00
SECTION 25	BACK TO WONDER	7"	FACTORY	M/M	6.00
SECTION 25	CRAZY WISDOM	12" (BEL)	FAC.BENELUX	M/M	8.00
SECTION 25	FROM THE HIP	LP	FACTORY	EX/VG	8.00
SETRAKIAN/VIVANTE/COMPOUND	READY FOR ACTION	CD	DOSSIER	NEW	12.00
SEVERED HEADS	ALL SAINTS DAY	12"/CD	NETTWERK	NEW	ea 4.00
SEVERED HEADS	BULKHEAD	LP/CD	NETTWERK	NEW	7/11.50
SEVERED HEADS	CITY SLAB HORROR	LP ORIG	INK	M/M	12.00
SEVERED HEADS	CITY SLAB HORROR	CD	NETTWERK	NEW	11.50
SEVERED HEADS	CLIFFORD DARLING	DLP ORIG	INK	M/M/M	15.00
SEVERED HEADS	DEAD EYES OPENED	12" & PROMO CALENDAR	NETTWERK	VG/M	7.00
SEVERED HEADS	GOODBYE TONSILS	12" ORIG	INK	M/M	8.00
SEVERED HEADS	GREATER REWARD	12"	NETTWERK	NEW	4.00
SEVERED HEADS	ROTUND FOR SUCCESS	LP/CD	NETTWERK	NEW	7/11.50
SEVERED HEADS	SINCE THE ACCIDENT	CD	NETTWERK	NEW	11.50
SHOCK CORRIDOR	PORTRAIT OF A SERIAL KILLER	12"	KIRK OUT	NEW	4.00
SHOCK THERAPY	BEST OF REMIXES	CD	DOSSIER	NEW	12.00
SHREIKBACK	CARE	LP	Y	EX/EX	12.00
SHREIKBACK	JAM SCIENCE	LP W/DRAWN MIXES (HOL)	Y	M/M	12.00
SHRIEKBACK	TENCH	LP	Y	M/M	10.00
SHRIEKBACK	WORKING ON THE GROUND	12"	Y	M/M	8.00
SIGILLUM S	ALLUCINATED MOISTURE	LP (ITA)	MINUS HABENS	NEW	9.00
SIGILLUM S	DISPERSION: SLICED ACRRIONS CD	CD	MINUS HABENS	NEW	13.00
SIGILLUM S	MUTILATED TERRORISM	12" (ITA)	MINUS HABENS	NEW	7.00
SIGLO XX	UNDER A PURPLE SKY	LP/CD	PIAS	NEW	7/11.50
SILOS	ABOUT HER STEPS	LP	DEAD MANS CURVE	NEW	8.00
SIMMONS, DESMOND	ALONE ON PENGUIN ISLAND	LP	DOME	VG/VG	7.00
SINGLE GUN THEORY	EXORCISE THIS WASTELAND	LP	NETTWERK	NEW	7.00
SIXTH COMM	MORTHOGENISIS	LP PIC DISC	EYAS MEDIA	-/F	15.00
SKIN	TEN SONGS FOR ANOTHER WORLD	LP/CD	YOUNG GOD	NEW	8/12.00
SKINNY PUPPY	12 INCH ANTHOLOGY	CD	NETTWERK	NEW	11.50
SKINNY PUPPY	BITES	LP/CD	NETTWERK	NEW	7/11.50
SKINNY PUPPY	CLEANSE FOLD & MANIPULATE	LP (U.S.)	CAPITOL	M/M	4.00
SKINNY PUPPY	DIG IT	12"	P.I.A.S.	M/M	10.00
SKINNY PUPPY	MIND TPI	LP	P.I.A.S.	M/M	4.00
SKINNY PUPPY	RABIES	CD	NETTWERK	NEW	11.50
SKINNY PUPPY	TOO DARK PARK	LP/CD	NETTWERK	NEW	7/11.50
SKINNY PUPPY	VIVISECT VI	LP/CD	NETTWERK	NEW	7/11.50
SKINNY PUPPY	VIVISECT VI	LP	CAPITOL	M/M	6.00
SKULLFLOWER	XAMAN	LP/CD	SHOCK	NEW	8/11.00
SLAPP HAPPY	ACNABLASAC MOON	CD	RECOMMENDED	NEW	12.00
SLAPP HAPPY	SORT OF	LP & 7" UNRELEASED	RECOMMENDED	M/M	25.00
SLEEP CHAMBER	SATANIC SANCTION	LP (ITA)	M.M.MAGNETICA	NEW	9.00
SLEEP CHAMBER	SIRCLE ZERO	CD (ITA)	M.M.MAGNETICA	NEW	13.00
SLEEP CHAMBER	SATANIC SANCTION	VHS VIDEO	MMM	NEW	30.00
SMERSH	EMMANUELLE GOES TO BANKOK	CD	KK	NEW	12.00
SMERSH	GREATEST STORY EVER TOLD	LP	KK	NEW	8.00
SNAKEFINGER	CHEWING HIDES THE SOUND	LP	VIRGIN	M/M	8.00

SNAKEFINGER	GREENER POSTURES	LP (U.S.)	RALPH	M/EX	10.00
SNOWY RED	I'M ALRIGHT	12"	ANTLER	NEW	4.00
SNOWY RED	LOVE MACHINE	12"	ANTLER	NEW	4.00
SNOWY RED	TREAT ME	12"	ANTLER	NEW	4.00
SOFT CELL	DOWN IN THE SUBWAY	12" ORIG	S.BIZZARE	M/M	6.00
SOFT CELL	SAY HELLO WAVE GOODBYE	12" ORIG	S.BIZZARE	M/M	6.00
SOFT CELL	WHAT!	12" ORIG	S.BIZZARE	M/M	6.00
SOL INVICTUS	AGAINST THE MODERN WORLD	LP & INSERT	LAYLAH	M/EX	15.00
SOL INVICTUS	LEX TALIONIS	CD	TURSA	NEW	11.00
SOL INVICTUS	LEX TALIONIS	T-SHIRT		NEW	9.50
SOL INVICTUS	MITHRA DESIGN	BADGE		NEW	5.00
SOL INVICTUS	SOL VERITAS LUX	CD	TURSA	NEW	11.00
SOL INVICTUS	TREES IN WINTER	LP/CD	TURSA	NEW	7/11.00
SOL INVICTUS/C93	ABATTOIRS OF LOVE/SUMMER	7"	CERNE	-/EX	15.00
SOLAR ENEMY(P.CONTROL)	TECHNO DIVINITY	12"/CD	THIRD MIND	NEW	ea 4.00
SOLIMAN GAMIL	ANKH	CD	TOUCH	NEW	12.00
SOLIMAN GAMIL	EGYPTIAN MUSIC	CD	TOUCH	NEW	12.00
SOMEWHERE IN EUROPE	DARK DAYS	CASS	THESE SILENCES	NEW	7.00
SOMEWHERE IN EUROPE	KNOW YOUR ENEMY	CASS	THESE SILENCES	NEW	8.00
SOMEWHERE IN EUROPE	SOMEWHERE IN EUROPE	CASS	THESE SILENCES	NEW	7.00
SPANNER THRU MA BEATBOX	BPM	LP	STERILE	NEW	8.00
SPEC RECORDS (FOETUS)	NO COWBOYS	LP F/OUT SL	SPEC	EX/M	15.00
SPK	AUTO DA FE	LP & INSERT (GER)	WALTER ULBRICHT	EX/EX	12.00
SPK	DEKOMPOSITIONES	12"	SIDE EFFEKTS	EX/M	7.00
SPK	METAL DANCE	7"	DESIRE	VG/M	8.00
SPK	OCEANIA	LP	SIDE EFFECTS	NEW	7.00
SPK	ZAMIA LEHMANI	LP	SIDE EFFECTS	NEW	7.00
SPLINTERED	NOTHING	7" LTD NO'D SL	SHOCK	NEW	4.00
SPLINTERED	PIGMEAT	7" LTD NO'D	FOURTH DIMENSION	NEW	2.50
SPRINGER, MARK	PIANO	LP	ILLUMINATED	M/EX	7.00
STAPLETON, STEVE & TIBET	SADNESS OF THINGS	CD		NEW	11.00
STATE, THE	ARTITEXTURE	VHS VIDEO	PROVISION	NEW	18.00
STATE, THE	CONTROL	CASS	SOUND SOUND	NEW	7.00
STATE, THE	CONTROL (INSTRUMENTAL VERSION)	CASS	SOUND SOUND	NEW	7.00
STATE, THE	CONUNDRUM	VHS VIDEO	PROVISION	NEW	18.00
STATE, THE	CONUNDRUM	LP	DOSSIER	NEW	8.00
STATE, THE	CONUNDRUM	CASS	SOUND SOUND	NEW	7.00
STATE, THE	LIVE	CASS	SOUND SOUND	NEW	7.00
STATE, THE	SCHIZOID	CASS	SOUND SOUND	NEW	7.00
STEREO TAXIC DEVICE	LOSTLAND	CD	KK	NEW	4.00
STEREO TAXIC DEVICE	STEREO TAXIC DEVICE	CD	KK	NEW	12.00
STORY, TIM	THREE FEET FROM MOON	LP (NOR)	UNITON	EX/M	8.00
STRAFE FUR REBELLION	LUFT HUNGER	CD	TOUCH	NEW	12.00
STRAFE FUR REBELLION	VOGEL	CD	TOUCH	NEW	12.00
STRESS	THE BIG WHEEL	LP ORIG	ARR	NEW	7.00
STUTTER	BROKEN SNAKES	CD	CHECK	NEW	10.00
SUDDEN SWAY	SING SONG	12"	BLANCO Y NEGRO	VG/EX	3.00
SUDDEN SWAY	TO YOU WITH REGARD	12"	CHANT	EX/EX	8.00
SUZUKI, AKIO	SOUNDSPHERE	CD LTD & BOOK		NEW	18.00
SWANS	COP	LP W/L & PRESS REL	S.BIZZARE	-/M	15.00
SWANS	FEEL GOOD NOW	DLP		M/M/M	10.00
SWANS	FILTH	CD	YOUNG GOD	NEW	12.00
SWANS	I CRAWLED	12" W/L & PRESS REL	S.BIZZARE	M/M	12.00
SWANS	SPEAK	12"	YOUNG GOD	NEW	4.00
SWANS	WHITE LIGHT FROM THE MOUTH	DLP/CD	YOUNG GOD	NEW	9/12.50
SWELL MAPS	JANE FROM OCCUPIED EUROPE	LP/CD	MUTE	NEW	7/11.50
SWELL MAPS	TRAIN OUT OF IT	CD	MUTE	NEW	12.00
SWELL MAPS	TRIP TO MARINEVILLE	LP/CD	MUTE	NEW	7/11.50
SYNERGY	ELECTRONIC REALIZATION..	LP ORIG W/L	SIRE	-/M	12.00
TAKAHASHI, YUKIHIRO	NEUROMANTIC	LP PROMO STAMPED	ALFA	M/M	10.00
TAKAHASHI, YUKIHIRO	SCHOOL OF THOUGHT	12"	STATIK	M/M	5.00
TANGERINE DREAM	FORCE MAJEURE	LP ORIG	VIRGIN	M/M	5.00
TANGERINE DREAM	RUBYCON	LP ORIG G/FOLD SL	VIRGIN	M/M	7.00
TANGERINE DREAM	SORCERER	LP ORIG	MCA	EX/EX	6.00
TEAR GARDEN	TIRED EYES SLOWLY BURNING	LP	NETTWERK	EX/M	4.50
TEST DEPT	UNNACEPTABLE FACE	LP F/OUT SL	MINISTRY OF POWER	M/M	10.00
THE NEW ORDER	BRADFORD RED LIGHT DISTRICT	LP ORIG & INSERT	COME ORG	M/M	80.00
THINKING PLAGUE	IN THIS LIFE	CD	RECOMMENDED	NEW	12.00
THINKING PLAGUE	MOONSONGS	LP	DEAD MANS CURVE	NEW	8.00
THIRD EAR BAND	LIVE GHOSTS	LP (ITA)	MATERIALI SONORI	M/EX	6.00
THIRD EAR BAND	THIRD EAR BAND	LP ORIG G/FOLD SL	HARVEST	VG/VG	10.00
THIS HEAT	DECEIT	LP ORIG	ROUGH TRADE	M/M	9.00
THIS HEAT	THIS HEAT	LP REISSUE	THESE	NEW	8.00
THRILL KILL KULT	CONFESSIONS OF A KNIFE	LP/CD	WAX TRAX	NEW	7/11.50
THRILL KILL KULT	CUZ ITS HOT	12"/CD	WAX TRAX	NEW	ea 4.00
THRILL KILL KULT	KOOLER THAN JESUS	CD	WAX TRAX	NEW	10.50
THRILL KILL KULT/KMFDM	SWINE AND ROSES/NAIVE	12"/CD	WAX TRAX	NEW	ea 4.00
THROBBING GRISTLE	20 JAZZ FUNK GREATS	LP ORIG & POSTER	INDUSTRIAL	M/EX	12.00
THROBBING GRISTLE	20 JAZZ FUNK GREATS	CD REISSUE	MUTE	NEW	12.00
THROBBING GRISTLE	2ND ANNUAL REPORT	CD REISSUE	MUTE	NEW	12.00
THROBBING GRISTLE	BOX 1 - CD1/ANNUAL/DOA	3CD NO'D BOX	MUTE	NEW	32.00
THROBBING GRISTLE	BOX 2 - JAZZ/EARTH/MISSION	3CD NO'D BOX	MUTE	NEW	32.00
THROBBING GRISTLE	DISCIPLINE	12"	FETISH	EX/EX	10.00
THROBBING GRISTLE	DOA	CD REISSUE	MUTE	NEW	12.00
THROBBING GRISTLE	FUNERAL IN BERLIN	LP	ZENSOR	M/M	20.00
THROBBING GRISTLE	GREATEST HITS	LP ORIG (U.S.)	ROUGH TRADE	EX/EX	10.00
THROBBING GRISTLE	HEATHEN EARTH	CD REISSUE	MUTE	NEW	12.00
THROBBING GRISTLE	INDUSTRIAL TRAINING COLLEGE	CASS ORIG	INDUSTRIAL	M/M	12.00
THROBBING GRISTLE	JOURNEY THROUGH A BODY	LP (GER)	W.ULBRICHT	EX/M	25.00
THROBBING GRISTLE	MISSION OF DEAD SOULS	CD REISSUE	MUTE	NEW	12.00
THROBBING GRISTLE	PSYCHICK SACRIFICE	DLP	ILLUMINATED	EX/EX/EX	22.00
THROBBING GRISTLE	RAFTERS	LP	ITALIEN	EX/M	25.00
THROBBING GRISTLE	RAT CLUB	CASS ORIG	INDUSTRIAL	M/M	12.00
THROBBING GRISTLE	UNITED	7" CLEAR VINYL	INDUSTRIAL	M/EX	22.00
THULE	DR LLOYD	12" TEST PRESS & P.R.	THULE ENT	-/EX	10.00
TIBET	MUSIQUE RITUELLE	LP G/FOLD SL (FRA)	OCORA	M/M	25.00
TIETCHENS, ASMUS	SINKENDE SCHWIMMER	CD	BAROONI	NEW	12.50
TIETCHENS,A/LIQUIDSKY	MONOPOSTO	LP LTD PIC DISC	DRADOMEL	NEW	15.00
TRESPASSERS W	PRETTY LIPS	LP	DEAD MANS CURVE	NEW	8.00
TRISOMIE 21	CHAPTER IV/WAIT AND DANCE	CD	P.I.A.S.	NEW	11.50
TRISOMIE 21	MILLION LIGHTS	LP/CD	P.I.A.S.	NEW	7/11.50
TRISOMIE 21	REPOS/PASSIONS	CD	P.I.A.S.	NEW	11.50
TUFF(HARD CORPS)	HOT ONE	12" W/L	SONOSCOPE	-/M	20.00
TUXEDOMOON	DIVINE	LP (BEL)	OP.TWILIGHT	M/M	10.00
TUXEDOMOON	HALF MUTE	LP ORIG (U.S.)	RALPH	M/VG	6.00
TUXEDOMOON	NO TEARS	12" REISSUE (BEL)	CRAMBOY	M/M	5.00
TUXEDOMOON	PINHEADS ON THE MOVE	DLP F/OUT SL (BEL)	CRAMBOY	M/M/M	6.00
TUXEDOMOON	SCREAM WITH A VIEW	12" REISSUE (BEL)	CRAMBOY	M/M	5.00
TUXEDOMOON	SHIP OF FOOLS	LP (BEL)	CRAMBOY	M/M	4.00
TUXEDOMOON	SOMA	7" & POSTER	SOUNDWORK	M/M	6.00

TUXEDOMOON	SUITE EN SOUS-SOL	2X12" ORIG G/FOLD (ITA)	ITALIEN RECS	G/EX/EX	15.00
TUXEDOMOON	TIME TO LOSE	12" (BEL)	OP.TWILIGHT	M/M	10.00
TWICE A MAN	WORKS ON YELLOW	LP	DEAD MANS CURVE	NEW	8.00
ULRICH, PETER	TAQAHARA LEAVING	12"	CORNERSTONE	NEW	4.00
UNIVERS ZERO	CEUX DU DEHORS	LP	RECOMMENDED	M/M	6.00
VAGINA DENTATA ORGAN	MUSIC FOR THE HASHISHINS	LP ORIG B/W SL	WSNS	G/EX	20.00
VAMPIRE RODENTS	WAR MUSIC	CD	DOSSIER	NEW	12.00
VANISHING HEAT	HALLUCINATION	CD	DOSSIER	NEW	12.00
VARIOUS	A BEAD TO A SMALL MOUTH	LP F/OUT SLEEVE	BAROONI	NEW	8.00
(NURSE WITH WOUND, GRAEME REVELL, MOTHER TONGUE, ZOVIET FRANCE)					
VARIOUS	A JOYFUL NOISE	CASS	STERILE	NEW	9.00
(FRONTLINE ASSEMBLY, NOCTURNAL EMISSIONS, BLACKHOUSE)					
VARIOUS	AN AFFLICTED MANS MUSICA BOX	LP ORIG	UTD.DAIRIES	EX/EX	45.00
(FOETUS, NWW, OPERATING THEATRE, ANIMA, ETC)					
VARIOUS	AND THE WOLF	LP NO'D SL & INSERTS	COLD SPRING	NEW	9.00
(HAFLER TRIO, GREY WOLVES, CRASH WORSHIP, SPASM, RANDOM, ETC)					
VARIOUS	ARRYTHMIA	CD	CHARNEL HOUSE	NEW	12.00
(MUSLIMGAUZE, CRASH WORSHIP, DISSECTING TABLE, PSY231, ETC)					
VARIOUS	ART OF SURVIVAL	LP	SURVIVAL	M/EX	8.00
(HARD CORPS, FAITH GLOBAL, ETC)					
VARIOUS	BEST OF RALPH	DLP ORIG	RALPH	EX/EX/EX	20.00
(YELLO, RESIDENTS, TUXEDOMOON, ART BEARS, FRED FRITH, ETC)					
VARIOUS	CRAMMED WORLD 2	LP (BEL)	CRAMMED	M/M	3.00
(TUXEDOMOON, COLIN NEWMAN, MINIMAL COMPACT, ETC)					
VARIOUS	DAS ABENDPROGRAMM	LP (GER)	RISKANT	EX/M	18.00
(EINSTURZENDE NEUBAUTEN, THEATRE OF HATE, ETC)					
VARIOUS	EARTHLY DELIGHTS	LP	STERILE	EX/M	12.00
(KONSTRUKTIVITS, NOCTURNAL EMISSIONS, PORNOSECT, ETC)					
VARIOUS	FIGHT!	LP	CATHEXIS	M/M	15.00
(REV CO, ITN, P.INDUSTRY, CLICK CLICK, YOUNG GODS, ETC)					
VARIOUS	FRANK JOHNSONS FAVOURITES	LP (U.S.)	RALPH	M/M	15.00
(YELLO, RESIDENTS, TUXEDOMOON, FRED FRITH, ART BEARS, ETC)					
VARIOUS	FROM ACROSS THE GRAY LAND 2	CD (U.S.)	PROJEKT	NEW	12.00
(ATTRITION, POPOL VUH, STEVE REICH, BLACK TAPE, ETC)					
VARIOUS	FUNKY ALTERNATIVES 1 & 2	CD	CONCRETE	NEW	11.00
(CAB VOLTAIRE, 23 SKIDOO, CHRIS & COSEY, MARK STEWART, DAF, ETC)					
VARIOUS	FUNKY ALTERNATIVES 3	LP/CD	CONCRETE	NEW	7/11.00
(FRONTLINE ASSEMBLY, HARD CORPS, SEVERED HEADS, ETC)					
VARIOUS	FUNKY ALTERNATIVES 4	LP/CD	CONCRETE	NEW	7/11.00
(SKINNY PUPPY, SHAMEN, ANTI GROUP, FINI TRIBE, CLICK CLICK, ETC)					
VARIOUS	FUNKY ALTERNATIVES 5	LP/CD	CONCRETE	NEW	7/11.00
(NITZER EBB, THRILL KILL KULT, SLAB, KMFDM, HAVOC, ETC)					
VARIOUS	FUR ILSE KOCH	LP ORIG	COME ORG	M/M	65.00
(NWW, WHITEHOUSE, COME, CHARLES MANSON, LIEBSTANDARTE SS MB, ETC)					
VARIOUS	FUTURISM & DADA REVIEWED	CD	SUB ROSA	NEW	12.00
(JEAN COCTEAU, DUCHAMPS, ETC)					
VARIOUS	GUNFIRE AND PIANOS	LP	SITUATION 2	M/M	12.00
(PTV, ETC)					
VARIOUS	HERE WE GO	LP	STERILE	NEW	10.00
(HAFLER TRIO, NOCTURNAL EMISSIONS, B.QUALK, LUSTMORD, ETC)					
VARIOUS	IMPACT! AUTO-EDIT	12"	AUDIO INSTANT	NEW	8.00
(PORTION CONTROL, HULA, SONIC YOUTH)					
VARIOUS	INDUSTRIAL RECORDS STORY	LP	ILLUMINATED	M/EX	25.00
(T.G., SPK, CAB VOLTAIRE, DVA, BURROUGHS, CAZAZZA, ETC)					
VARIOUS	ITS A CRAMMED WORLD	LP & 7" (BEL)	CRAMMED	M/M/M	7.00
(MINIMAL COMPACT, BENJAMIN LEW/STEVEN BROWN, ETC)					
VARIOUS	MERIDIANS 2	CASS ORIG WALLET, ETC	TOUCH	M/M	10.00
(NOCTURNAL EMISSIONS, ACR, 400 BLOWS, BRUCE GILBERT, JOHN FOXX, ETC)					
VARIOUS	MOVING SOUNDTRACKS VOL1	CD	CREPUSCULE	NEW	11.50
(CAB VOLTAIRE, STEVEN BROWN, BLAINE REININGER, PAUL HAIG, ETC)					
VARIOUS	MYTHS 3	CD	SUB ROSA	NEW	12.00
(GAVIN BRYARS, JON HASSELL, HAROLD BUDD, ETC)					
VARIOUS	MYTHS 4	CD	SUB ROSA	NEW	12.00
(COIL, CURRENT 93, ETC)					
VARIOUS	MYTHS COLLECTION PART 1	CD	SUB ROSA	NEW	12.00
(SPK, GEN P'ORRIDGE, BURROUGHS, MARK STEWART, ETC)					
VARIOUS	MYTHS COLLECTION PART 2	CD	SUB ROSA	NEW	12.00
(BURROUGHS, SPK, STEVEN BROWN, DEBUSSEY, ETC)					
VARIOUS	NEUE DEUTSCHE POST AVANTGARDE	LP V.LTD & BOOK (BRAZ)	AUDIOPLEX	M/M	50.00
(HNAS, CRANIOCLAST, P16.D4, SBOTHI, ETC)					
VARIOUS	NIGHTLANDS	LP	FINAL IMAGE	NEW	7.00
(MUSLIMGAUZE, JOHN AVERY, ETC)					
VARIOUS	OBJEKT 4	CD (U.S.)	LADD-FRITH	NEW	12.00
(ZOVIET FRANCE, BLACKHOUSE, SMERSH, PSYCLONES, ETC)					
VARIOUS	OUT OF MAJORS	CD	VISA	NEW	11.00
(CLAIR OBSCUR, ETC)					
VARIOUS	PORTABLE ALTAMONT	CD	SHOCK	NEW	11.00
(NWW, COIL, CURRENT 93, SKULLFLOWER, ETC)					
VARIOUS	PROJECT 1	CD	CONCRETE	NEW	11.00
(Z'EV, KATHY ACKER, ETC)					
VARIOUS	PULSE 8	LP	SURVIVAL	M/M	9.00
(HARD CORPS, ETC)					
VARIOUS	SHADOW AND SUBSTANCE	LP	GLASS	M/EX	10.00
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VARIOUS	SKIN DEEP	VHS VIDEO	PROVISION	NEW	18.00
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VARIOUS	STATE OF THE UNION	LP		NEW	7.00
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VARIOUS	THE LAST SUPPER	CASS ORIG	ARR	NEW	7.00
(SPK, TEST DEPT, B.QUALK, MUSLIMGAUZE, TEX MIRROR H(PRE ITN)					
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VARIOUS	TOTAL 1	MAG/CD 1ST LTD EDITION	SOLEILMOON/TOTAL	NEW	15.00
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WEATHERMEN	HEATSEEKER	12"/CD	PIAS	NEW	ea 4.00
WEATHERMEN	ONCE FOR THE LIVING	12"/CD	PIAS	NEW	ea 4.00
WEATHERMEN	POISON	12"/CD/REMIX/TOXIC REMIX	PIAS	NEW	ea 4.00
WEATHERMEN	PUNISHMENT PARK	12"/CD	PIAS	NEW	ea 4.00
WEATHERMEN	TAKE IT OFF	12"	PIAS	NEW	4.00
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WIRE	A BELL IS A CUP	LP/CD	MUTE	NEW	7/11.50
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ZOVIET FRANCE	MOHNOMISCHE	DBL ORIG HARDBOARD SL	RED RHINO	M/M/M	30.00
ZOVIET FRANCE	MOHNOMISHE	CD REISSUE	CHARRM	NEW	12.00
ZOVIET FRANCE	NORSCH	CD REISSUE	CHARRM	NEW	9.00
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ZUCCARELLI	HOLOPHONIC	LP & INSERT	CBS	EX/M	15.00

bands. CLAUSTOFOBIA go for a lush Cocteau Twins type epic, MCH BAND opt for a more off the wall schizophrenic tendancy. Other highlights came from BENE GESSERIT, F.A.R. and CRIME O'NAUTIX (contributing by far the best track). An interesting concept bought to life by the variety of acts featured. Nice fold-out sleeve too.

Naked

PAUL KELDAY *THE LAST REMAINING DAYS*

DTW Cassettes CASS

I have a lot of respect for Paul Kelday, who with his New 7th Music projects was one of the original pioneers, who inspired the now legendary 'Wild Planet' scene, championed by journalist Dave Henderson. This cassette is of archive material recorded in those heady days of 1984, when everything seemed possible and home-spun electronics stood a real chance of breaking across into a mainstream audience. Dated though it sounds now, The Last Remaining Days is a valuable historical document, throbbing with invention and truly typical of that era. One for your archives.

Naked

THE KITCHEN *TAPE JAZZ*

IRRE Tapes IT050 CASS

Another release from this German label who have an amazing catalogue of releases to their name. The Kitchen also hail from Germany and I know absolutely nothing about them. Tape Jazz is the kind of music I'd work to, listening in fits and starts, as it meanders away in the background. A collage of sounds basically, electronic notes and rhythms allowed to cut over sample tapes, from Monte Cazazza to Neil Armstrong. Relaxing if listened to as a whole.

KLEG *EATING AND SLEEPING*

Barooni BAR003 CD

Kleg are unusual. Five guitars, bass, drums, sax and a turntable, a fusion of the avant-garde and straight rock music. Eating And Sleeping is in three parts, each a long movement. These movements are alive with fragmented musical bursts, abridged by breathing spaces of silence and noise. When Kleg are in full swing they reach cataclysmic volume, but after a moments panic-attack they'll mellow with a soothing sax or clever turntable cut-up. Eating And Sleeping is definitely not boring, Kleg's structures don't allow for boredom, there's not enough time. Shape-shiftingly schizophrenic.

KNOCK OUT VARIOUS

Vision 35 CD

The Sound of Vision, the Swiss Mixing Mind Machine. A compilation of dance-noise of varying degrees from the label's back catalogue of rare and unreleased cuts. Bands like MELX, FLUID MASK and COSMICS who are reviewed elsewhere are included, so we'll focus on the other barrages. HIRNSCHLAG Contr*ol Your Functions* with an experimental live recording of rushing out-of-sync sequences and cheap drum-machines and follow the first song with another helping of their disjointed electronics. THIN KING surprise with a song, the mellow *Sucker*, but aren't quite sane enough to be normal. IX-EX-SPLUE's jazzy experiment is all over the place, but their Siouxsie styled vocalist grates a bit. 16-17 pummel themselves into the ground with *Clap-Trap*, screaming sax blowing away the remains before ELECTRO NOISE TWIST follow suit, only with slightly less force. Vision is one of those labels with an enviable roster of artists, all possessing their own identity whilst fitting into the structure of Vision's, well, vision. Knock Out is a free-falling celebration of their sound, investigate for yourself.

KODE IV *SCRATCH ATTACK*

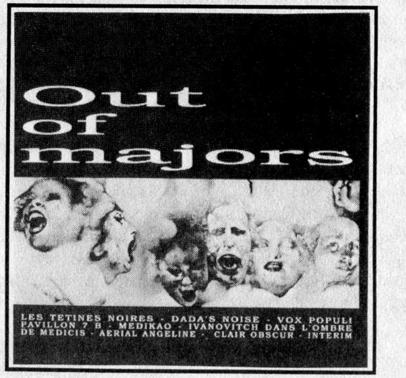
KK Records KK058 12"

Jesus, I was blown away by this until I realised it was on the wrong speed! *Scratch Attack* has hammering layers of percussion and vocals so loud you can't hear them. It does tend to be a little overlong and on the *Madness Mix* they take away the noise for some boring pulses. Most interesting is the *Demonic Mix* for the manic cut-ups and stripped-bear, borrowed Front 242's Aggressiva drum-track. It's good but I think I preferred it at 45rpm rather than the proper 33rpm.

KONSTRUKTIVITS *LIVE*

OOPU 001CD CD

It's been a long time. NKVD has finally returned to his main transmutation and given us the ultimate electronic abusing, the Konstruktivits live performance. If you've never hidden under the table get ready for the experience. Lights off, eyes firmly closed, prepare for power. To call this noise would be a real injustice, because it is not. The Konstruktivits sound is sinister, turbulent walls of violently animated synth effects and unending distorted vocals. That these recordings are hardly up to today's standards makes it all the more attacking. *Ikon Ikon* scared the crap out of me and nearly blew the hi-fi in the process. A perfect taster for their new album, if you can bear it.


Out of majors
LES TETINES NOIRES · DADA'S NOISE · VOX POPULI
PAVILLON 7 B · MEDIKAO · IVANOVITCH DANS L'OMBRE
DE MEDICIS · AERIAL ANGELINE · CLAIR OBSCUR · INTERIM

LEGENDARY PINK DOTS *LIVE AT CENTRALINO, ITALY*

Old Europa Cafe CASS

The Legendary Pink Dots were once a really excellent live band. Of late they seem to have gone off the boil, the pressures of constant touring and numerous line-up changes resulting in a more experimental and hit-and-miss nature to their performance. For my money the peak of the Dots live spell came at around the time of The Tower, when the skills of violinist Pat Paganini, guitarist Stret Majest and the two founder members Ed Ka-Spel and Phil Harmonix gelled into something both rhythmically tight and soaringly proud. The Terminal Kaleidoscope live cassette captures that time best, but this tape from an Italian concert in 1987 is the next best thing. The power of the Dots psychick nursery rhymes translated into a live setting is truly awesome. *Love Puppets*, *Echo Police*, *Poppy Day* and the glorious *Silverman* are hard to find fault with. They've never really equalled that line-up for musical excellence and Live At Centralino captures the atmosphere of those times perfectly. Highly recommended.

Naked

LUSTMORD *FIRST*

Dark Vinyl DV04 CD

This is Lustmord's debut on Sterile and just about everything else you'd care to hear from their 1980-83 existence. A violently excessive excursion it is too. The machine noises and frequencies reaching the parts others cannot reach. A deadening nocturnal listen, not to mention deafening. And yes, *Sibling* did do strange things to my head. Beware of their caution, Lustmord can make you bleed.

LYCIA *IONIA*

Projekt PRO31 CD/CASS

After astounding with their passion on the Gray Land 2 compilation, Lycia now unravel their debut. And it is more than I could have wished for. Theirs are shimmering walls of intense, cascading sound. Ionia entraps in its glory. Writhing keyboards are flooded with blanket guitars, embracing a deep, whispered voice, too sensuous for words. In fact, words cannot reap praise enough. Lycia rise from a gothic haze, cutting a swathe that envelops their magnificent musical aura. Ionia is their first full breath, may this life allow many more.

MANUFACTURE *VOICE OF WORLD CONTROL*

Nettwerk X413074 CD/LP/CASS

Highly danceable, crystal clear electro-techno force Manufacture are back to take on all, with their ever-shifting sequences, percussion, synth vocals and media samples. Voice Of World Control is nothing to write home about, but does deserve some attention. I suppose because they're less noisy than Front and Puppy it does go against them. They stand on the other side of the electro-fence, maybe they'll fall and land themselves with a hit?

MASCHINENZIMMER 412 *MACHT DURCH STIMME*

Dark Vinyl DV03 CD

Maschinenzimmer 412's machines labour for their art. Macht Durch Stimme is a highly robust and mechanised release. This bunch use the dirtiest of sounds and polish them until they sparkle with a surgical cleanliness. This music is cold, no human feeling allowed to peer through its glowing shell. There's vocals in parts, not so dissimilar to the laid-back savageness of Laibach, but Maschinenzimmer 412 first remove the spirit. The studio work here is long and condemning, vast rumblings of industrial wasteland; chain-rattle *Rood* and factory march of *Intersektion*, but the live performances reveal a lot more. Signalling a greater degree of clarity, the deadening percussion is released, motivated by a forward motion. This band make man work as machines and their machines work with them. Magnificent.

MAISON CLOSE *ANIMA NEGRA VERTIGES*

Pandora Records MCPAN1 CD

Savagely extreme is the debut from this Belgian artist. Greeted with a barrage of percussion and bass sequence, there's no let up. Synth effects and horns flash past at breakneck pace, leaving you transfixed in its atmosphere. And then you hear the voice, dark and devillish, building the tension and tightening the grip. That Luc Van Acker's name is mentioned as engineer is but a sideline, Maison Close is a force alone. Nightmare induction. Buy, you won't be disappointed, but you may be harmed.

PIG
praise the lard

MANY DOGS ARE DUMB VARIOUS

Tiny Dog CASS

An odd mix really. Some of it is really excellent (CRUEL WHEN COMPLETE's *'En Toute*), some is plodding (LESTER PALOCSAY), some downright weird (PLOPP). Outright noise, harsh and powerful from SYNTHETIC PIRATE followed by synth soundscapes by BDN. It's very difficult to sum up compilations. By their very nature they are diverse and often puzzling. This is not bad, but not outstanding either. More an interesting listen if you're in the mood.

Naked

MELX *MIND MACHINE*

Vision 30 12"

What on earth has this guy's voice been put through? Amputated his vocal chords no doubt and the result is terrifying. Mind Machine holds a selection of mechanised instrumentation from one man and his mixing desk, Alex Buess no less... who? The tracks are a slow-lumbering chromium, industrialised machette of highly effected guitars, clean percussion and THAT voice. *I Danced With A Zombie* makes you want to put the needle on a few grooves, it's so stutteringly reluctant to move. *Time To Squeeze Out The Welchers* is more or less the same story, only with more malignancy. Melx could be bracketed as a dance phenomenon, but I'd like to think Alex Buess would rather strap you down and dance on your head. For me, any time.

MENTAL ANGUISH *LOVE SONGS*

Old Europa Cafe CASS

The singular intention behind this release (it was recorded solely for Mrs Phinney - Chris Phinney being the mastermind of the Harsh Reality label and 100% of Mental Anguish) does tend to exclude the listener sometimes, but when it works, it works well. I wouldn't say Love Songs works all the time as an example of love sung in music, much of it is too long for that. Get away from the one dimensional and this is basically a set of quirky, electronic pop songs done by one of the great U.S. pioneers of the industrial scene.

Naked

MIMIR *MIMIR*

Flabbergast CD2108 CD/DLP

Found this a bit disappointing and nothing more than abstracted soundtrack music. After the opening guitar-plucking of *Entrance*, the rest just seem to muddle along. Echoes of noise mystically vibrate, screeching violin and tape-loopings wind their way slowly, but all end up nowhere. *Window* is a rare moment, doodling piano and solemn violin cascade softly - a deep momentary lament - which reminded of the musicianship of Reininger and Steven Brown. Mimir is created by Dots members, including Ed and of the influential German grouping HNAS, so perhaps I expected too much?

MORPHOGENESIS *PROCHRONISMS*

Pogus Prod 201-2 LP

Morphogenesis: The generation of form both in the organic and inorganic worlds. Prochronisms: The evidence of past growth which organisms carry in their forms. These two definitions carried on the sleeve will give you an idea of what Morphogenesis are trying to get across. A loose sound collage of improvised tortured acoustics and analogue strangulation of sound, ranging from the gritted teeth feeling you get when someone runs their fingers across a blackboard, to the sounds of balls bouncing on kettle drums. Six improvisations all obviously single takes produced by the U.S. stable of Sound Of Pig, with notable contributions from Dave Prescott, who has long been involved in the far end of the experimental, electronic spectrum. The very formlessness of this release challenges the principle of value we expect anything pressed onto vinyl must assume. This is anti-sound, a format so far removed from the conventional song structure that it forms its own new structures. Expect the unexpected and you'll be on the right track. Has it ever struck you what a lot of common ground is shared by electronic, experimental music and ethnic, african, ritual music? In both, melody have no function. Both shun the idea of a tune. They exist only to provide a feeling, an atmosphere that things can happen in. I'm probably crediting Prochronisms with more than it really aims for here. Just a thought. Having said that, this record exists for that purpose. Beauty without form.

Naked

MOVING SOUNDTRACKS VOL. 1 VARIOUS

Le Disques Du Crepuscule TWI112-2 CD

An intriguing collection where the artists involved have been asked to record covers of main film themes or songs from movie soundtracks. I listened and liked what I heard, but always with a constant nagging of why? The answer of course is why not! Many of the tracks are nothing special, but pleasant tunes relating to a past era. It was hard just to listen, without trying to visualise exactly where the music first came from and often it was a case of 'Do I know this or not?' So, who covered what? THE DREAM MAKERS (Virginia Astley) covered *Helen's Song* with minimal harp, piano, clarinet and voice and made me want to cry, BLEINE REININGER's beautifully orchestrated *Last Romantic Lover* and *Contempt* made me sigh and held my heart respectively, VIRNA LINDT's classic *Windmills Of Your Mind* uplifted, THE WAYFARERS shuffling *Arabesque* picked me up, GABRIELLE LAZURE's infantile racket of *A Children's Tale* pissed me off, EUGENE CHADBOURNE's countrified *Ballad Of Easy Rider* bored me stupid and LA MUERTE's noisy *Experiment With Terror* woke me up again! STEVEN BROWN used a different approach completely and interspliced dialogue and music, making *A Theme From Chinatown (Sort Of)*, but the real killers were PAUL HAIG's plodding *The Persuaders Theme* (a piece of music as timeless as you'll get) and CABARET VOLTAIRE's *Theme From Shaft*. The Cabs choosing Shaft was inevitable I suppose and this track, sounding like it could have been recorded ten years ago would easily have fitted on 2 X 45. NEW ORDER are here too in disguise and so are many others. So, buy it for the Cabs, buy it for Bleine Reininger, buy it for Paul Haig, in fact just buy it for yourself.

MUSLIMGAUZE *UNITED STATES OF ISLAM*

Extreme XCD007 CD/CASS

That this release should have seen the light of day whilst most Western eyes were on the Middle East, should have brought it out into the hands of many. But delays meant the war was over by the time we got to hear this and by now, of course, most of us have forgotten what the region looks like. United States Of Islam follows in tradition of all others and is influenced by the politics of the Middle East. Being specific, this one is dedicated to those killed at Temple Mount on Black Monday, but if it wasn't written on the sleeve, of course you wouldn't be aware of this. If you're a lover of Muslimgauze, then these long pieces of infecting percussion and atmospheric keyboards will appeal, if not, then you'll find there's nothing really new since the last. I do and have for a while found the music highly disturbing and listen with slight unease to its hypnotic affect. I drown in the ferocity of the title track, a webbing of drums and overlapped matrix noise. This music is as complex as the cover - a sculptured circle of entangled wire, rock and metal - which in turn is as complex as the lands from where Muslimgauze gain their inspiration. As wonderful as life itself.

NARWAL *THE ALBUM*
Artware LP

I doubt very few will know the name Narwal. So, a little introduction is necessary. Narwal is a sort of studio project featuring members from Dutch groups De Fabriek and Mekanik Kommando (now called Use Of Ashes). After a few tapes they made this LP, which was planned for release by Esplendor Geometrico and Interzone, but both labels couldn't manage to do it. Now, Artware has. Historically Narwal can be placed with 70's synth music and Conrad Schnitzler as their main inspiration. Those who know the new De Fabriek record, Labisch Intermediares (on ADN Records) will like this as well. Both experiment and meditation go along. Although, due to the frequencies the pressing is not overall, very good. The cover is a beautiful stencil print in weird colours, the slogan, "Old hippies never die".

FdW

NEW BLOCKADERS *SIMPHONIE IN O MINOR* *SIMPHONIE IN X MAJOR*
Hypnagogia GOG01 LP
Hypnagogia GOG00 CASS

The New Blockaders are in a world of their own and always have been. R. Rupenus (aka David Jackman of Organum) has been at this game a long time now and he's making an almighty noise about it. What that washing machine has done to him I couldn't say, but he sure sounds like he's kicking the shit out of it. Despite needing a good plumber to fix his waterworks the concept of this album is not new. No track listing just a symphonie of pain. Ripped out of the grooves and positively bleeding out of the speakers Symphonie In X Major takes Stockhausen's baby and abuses it cruelly. Pulled this way and that, violated many times over, it really is a case for the social services. Once the bloody and battered carcass has been discarded the entrails are assembled into something that takes on a life of its own. Sound that has pain scratched into its flesh with nails. It won't do your stylus much good, but no pain - no gain!

The cassette..., it's blank and it's meant to be. Not exactly a new idea.

Naked

NIGHTMARE LODGE/BLACKHOUSE
Minus Habens 007 LP

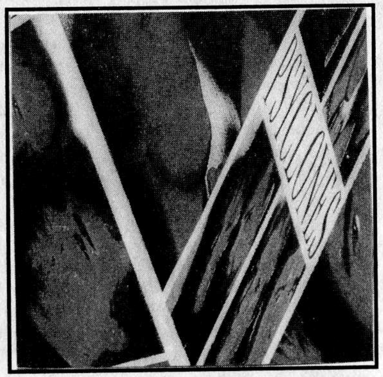
A split album with long, fragmented pieces from the men in black (yet again) and the label-owner's own project Nightmare Lodge. Nightmare Lodge use only their 'Nightmare Box Processor' dismembering samples and sounds, producing nether-worldly resonances and frighteningly surreal soundscapes. In places *Ice-Skin* reminded of Ralf Dorper's supremely shit-scary Eraserhead soundtrack, sculpturing inner anxieties into sound. Fear is the key and it sure as hell leaves me feeling ice-cold. More please. Onto Blackhouse... I presume this is their full manifesto; *The Gospel According To The Men In Black*, an obscene entanglement of words and rhythms. Mechanised voices from a Christ-created machined world. The new bible for a new salvation. Blackhouse are carving themselves a niche no-one else dare expose; overtly religious, yet subvertly blasphemous, setting their wisdom against a stark, industrialised viewpoint. The only real complaint was the lack of lyric sheet to enable to decipher the full text of synthesised vocals... Let us kneel and pray (for more).

NOCTURNAL EMISSIONS *TISSUE OF LIES - REVISED*
Dark Vinyl DV01 CD

A Nocturnal Emission has never been easy to listen to, but Nigel Ayres and co. have always instilled within their noise a reasoning behind their chaos and highly structured organisation beyond that. Their music is not merely noise - noisy, yes - Tissue Of Lies IS brutal, it IS intense, it IS harsh, but these pieces seem to have a song-like quality. Screeching and chugging with titles like *Limited Holocaust Engagement*, *Trade Nuclear Space Mission* and *Apocalypse When*, it's not hard to imagine the gloom and doom an Emission picture paints. Thankfully, *Down The Sink* is a slight relief, partly percussive, but the rest is depressing and doesn't let up. Music to take to your death-house.

NURSE WITH WOUND *LIVE AT BAR MALDOROR*
United Dairies UD034 CD

A returning to that wandering venue of the mind. Live At Bar Maldoror is its own creation, where bands like Nurse With Wound could perform - if only the public would allow it. *Hymn For Konori* is a blank face of playful voices, making sounds to shatter the monotone pulse. If you can stick with the ridiculous childlike aeroplane noises long enough, you'll hear it explode with a frequency jamming of distant signals before the voices return again to shatter. *Shatterin' Man Falling* plucks and chatters, tribally rising, sawing aggressively and by far the best piece offered. *Stoned Age* muddles around drunkenly bashing drums, blindly trancing. *Tickling The Great Pudarkus In The Sky* rattles and squeaks, deathly strings rhyming over strangled voices. Nurse With Wounds immense diverse menagerie of sounds is shown here in a perfect form, from the humour of *Hymn For Konori* to the hypnotic urgency of *Psychedelic Underground*'s percussion and alarm bells. Stutteringly prophetic.



OIL IN THE EYE *THE SURGICAL FATHERLAND*
Electronic Beat Association EBA003 CD/LP

An aggressive and hard techno band who don't rely on stifling bass sequences and rhythms to hold things together is unusual. Oil In The Eye are that band. On much of The Surgical Fatherland they encase their songs in streams of rushing melodic sequences. *Franco* is so fast you don't notice there's hardly any percussion to speak of, which makes for a highly charged electric dance-track. I'd say Oil In The Eye, a Spanish duo based in London (on a Swedish label) should be heard of very, very soon. That they've gigged with Nitzer Ebb and Skinny Puppy is also apparent on the slow-paced, atmospheric *States Of Breathing* and *Lebensraum*, revealing their rhythmic side. This release is superbly energetic and doesn't get lost in a constant surge of electronics, reaping the reward of a softer human touch.

ORAL JUICES *BRAIN SURGERY*
(No Label) ORAL1 7"

To tell you the truth I really don't give a shit what the single's like. You should see the packaging, man and then you'd know what I mean! Hand-painted, cloth-covered port-folio case on the outer and on the inner more georgously presented pieces of art, all numbered and signed. A collector's dream and there's only fifty - orgasmic! Oh well, delve further and lo-and-behold a clear vinyl seven-inch single. I can hear you already..., "Where can I get one?" Let's put it on the deck and see what comes out. *Brain Surgery* gets noisier as it progresses, so much so if like me, you've got the volume as loud as it will go from the beginning, by the end you're gonna have to turn it down, if only for the sake of the hearing, let alone sanity. Mentally abusing a guitar should be looked into, they've got feelings to you know. You know what I mean, when it's played, or in this case battered, so there's no way it sounds like a guitar - confuses the thing you know? This cruelty as it falls and rises is interrupted by chains and percussion, reminds a lot of Neubauten. The other side *Master Bation*, a concoction of noise, voice and guitar is randomly sliced with an ear-cracking electric storm. Pretty much an insane racket. Oral Juice's single has artwork Savage Pencil would be proud of, a penis-head drinking its rectum liquid with a straw! The whole package is highly stylised and a wonderful testament to time, as it must have taken an aeon to put all this together. A Norwegian who will be seen and heard.

ORBITAL *MIDNIGHT/CHOICE*
FFRR FX163 CD/12"/7"

I've always found the Orbital approach - clean-cut production and perfectly rounded edges - both interesting and stimulating, but *Midnight here*, is rather boring. Excellent for the warehouse of course; long passages of rhythm, occasionally interrupted by Eastern synth motifs. Thank goodness *Choice* is a little better. Movement-wise it is a much faster proposition with a mass of body-slamming percussion. There's vocals (of sorts) to break-up the repetition, which is a much needed distraction to the sounds. This type of record is crossing over into the mainstream charts all the time now (usually aided by naff, computer generated videos) and I'm sure *Choice* will follow suit.

ORDO EQUITUM SOLIS *SOLSTITTII TEMPORIS SENSUS*
Musica Maxima Magnetica EEE07MMM CD

Oh god, this is glorious. Just a look at the luscious photography and artwork adorning and you know this must be special. And it is. Solstitii Temporis Sensus is a celebration of winter solstice. Speaking purely as a listener, this is a celebration of music. Mentioning Tony Wakeford is involved here is no surprise and immediately conjures up visuals of what OES will sound like. OES take Sol's use of electronics and whereas the latter's pierce the skin directly, OES use them as a swathe to enclose the body and spirit. Encasing with an air of oppression *Angoris Nox* opens, a single voice chanting, leading onward..., this is a long journey..., into *Labyrinth*, nightmarishly claustrophobic - a moment of Argento terror - and further, until a single drum beats - a beating of bodies - and soft, fragile voice speaks - lament? *De Fortuna*, single melodic acoustic guitar and beautiful Italian voice, it's now a time of sweet sadness, a rising before the powerful uplift of a marching *Solem Expectans*, where the majestical voice of Wakeford commands over trumpeting keyboard. *Utopia* is reached before the moon rises over *Novus Dies*, a solem finale..., an ending. Solstitii Temporis Sensus is a complete cycle - a performance - its twelve parts should not be listened to apart from its whole. OES have envisioned a grandiose offering of music which will last for eternity. Theirs will not follow any cults or trends, but last forever. Life unfortunately doesn't, so hear them NOW.

ORGANUM *IUEL*
Dom America DOMUSLP04 LP

The latest in a long line of excellent releases from Organum, *Iuel* begins with a reed flute weaving hypnotically over a mantra-like drone. Reminiscent of Japanese flute music in its calm intensity, this is far from the cacophony we expect from much of what is sent in for review. Too short by far (it would be better as a 12") and in transparent vinyl, as a taster for Organum's rich vein of work it is the ideal sampler. *Wolf* takes the train further down the line, the droning mantra returns, louder and more to the front with a distorted sound like fingers scraping across a multitude of guitar strings echoing round and metallic clangs enlivening the proceedings. Again, too short to have a full effect, but excellent none the less. Very good and I look forward to hearing the forthcoming Delta LP.

Naked

OSSO EXOTICO *OSSO EXOTICO*
Multinational 001/90 LP

Osso Exotico are from Portugal and on this their debut album each of the four individual members has made a composition for his own relevant instruments. They describe themselves as a collective, but allowing each person to develop their own personal identity, as described on this album. Side One consists of one long soundtrack of abstract musical references. *Osso Exotico*, for that is the track, contains tortuously low frequencies and primal percussion, tension building into one controlling mass. Side Two pounds into shape with a massive Coil-ish percussive track and raw-dirty vocal. *New Stone Age* is superbly atmospheric and sleazy indeed! The follow-the same story with the percussion, left soft and flat, losing all the punchiness of say, the Funky Alternatives mix. Darrin's voice is of course, as beautifully masterful as it will always be, but can't save the day alone. The acoustic guitar is nice, but appears to be an afterthought, maybe to take away some of the synthesised air of the song? As for the other two mixes, the *Deep House Tango* is soothing and bare, but the *Techno Express Zwei* is most interesting. Percussion and bass flowing and gaining momentum, allowing layers of voice to radiate with the electronic pulses. The final track *Ghost* is faultless and a fine example of the band's unique, songwriting talents. A sensuous flooding of rich synths and tremendously passionate voice. Psyche will eventually make it big, I'll lay money on it, but they think too much! Go with your initial feelings boys...

PSYCHIC TV *KONDOLE/DEAD CAT*

Temple Records TOPY046 LP

Another in a long succession of innovative PTV releases, Kondole/Dead Cat forms the soundtrack for two films. Side one covering Kondole (Thee Whale) and side two being a film of a dream, Dead Cat. Hearing a soundtrack without the film is like having half the story told. *Kondole* utilises whale and dolphin song and has obvious connections with PTV's involvement with the campaign to close Brighton Dolphinarium. Thankfully that task has now been successfully completed, with the dolphins finding new homes in a Pacific reserve. That said, the driving purpose behind Kondole has now passed into recent history and the music stands as a document to intelligence, so much greater and more magnificent than our own. *Dead Cat* also uses extensive whale song (maybe they had some left over) and therefore is a little puzzling. Why do two separate soundtracks that sound so similar? I'm confused. It does have a more Eastern-Asian feel, making good use of Japanese sounding structures. Given the dreadful record of the Japanese in their treatment of dolphins I can forgive this. More rhythmic in nature than *Kondole*, *Dead Cat* fits well and for my money is the better side, driving along on a wonderful tribal beat, with wood flutes weaving in and out of an inspirational and carefully crafted beat.

Naked

PSYCLONES *GREATEST HITS 1981-1991*

Ladd-Frith LF73 CD

The Psyclones are one of those who've been around an age - and will be for much longer than the art decade presented here. These recordings span the whole era of existence, covering the diverse sounds this duo make from a vast number of sources. *Electric Tone* (humble beginnings)..., poppy guitar, trashy drums and even trashier production - real garage stuff (quite popular in this day and age of course) opens, as being their first single. Atmospheric effects have always been used to good affect by the band, shown in measure on *The Drug Store* and electric *Tribulation*, both from the first album. *The Embalmers Incision* and *Rockin The Cong* are real "Gifts of Noise" in a wacky kinda way - electronic rawk n'roll! Never afraid to stray into experimentation, *Impromptu* catches them live in improvisation mode. Later songs show they moved into more accessible straits, with highly electrosised guitars and gashing pop anthems..., *Move!* and *Our Song*, are yearning for attention. The last of the epic seventeen songs is *Ancient Age*, a tribal new-life awakening of sparse traditions, another diversion and yet another bow to their strings. Psyclones are confusing, I think they want to be superstars and then they go and do weird things as well. But, you can be sure whatever they do next, Brian Ladd's air of psychedelic guitar won't be too far away.

RAMLEH *BLOWHOLE*

Shock SX014 LP

First thing which hits you is the goreshow, Savage Pencil has drawn on the sleeve. Muscle-bound pit-bulls ripping each other apart. One is going for the other's throat and that's exactly what Ramleh's music achieves. Is it me, or does the opening *Pit Bull* seem more melodic than usual? Slow and writhing guitar tunes entangle, meshing around a voice too distant for words. Rest of side one follows past glories, including the bursting fuzz of *Gibbering Wreck*. I think Ramleh work best with these short, sharp pin-point shocks, but that's just my preference. Which obviously isn't theirs, as we are taken, bruises and all down the *Long Road*, plodding along a wall of haze and thankful for the intercepting wail of vocal. *Black Moby Dick* sounds like it should be ten times as loud. *Spear* gets a bit funky - a methylated Sisters of Mercy even springs to mind. You either love Ramleh, or you don't but my only wish is for the production to be allowed a little clearer (and louder) and maybe the voice used as more than effect. Blowhole has its moments, but I had hoped it'd be more mind-numbing.

RASPUTIN *LIFE, LOVE & LIBERTY*

Ad Infinitum Tapes CASS

Rasputin I guess is a poet, whose apocalyptic verses are backed with synth loops and noise. I found it all pretty depressing in an angry sort of way. Not a tape I could sit and listen to again very easily.

REPTILICUS *CRUSHER OF BONES*

8 Product 002 LP

Released some time ago, but relevant as it is being re-promoted now and soon to be issued on CD via World Serpent. Reptilicus are a shit-heap of noise, keyboards and guitars, writhing like rivers of muddy effluent. *Snakes* pulses, chain-like danceable movements, strangled voice, screaming densely inside a massive rhythmic web and from there on in Reptilicus draws you, vice-like. *Sluice* and *808* are damning sludges of sound and *Pirate Paradise* even sounds like Skinny Puppy or Frontline Assembly. They probably won't like that comparison as they hail from the PWC/C93 crowd of cults, but it's easy to see why they're hip at the Hard Club. *Ointment* dominates the other side of the album, long and stagnent, spreading itself sideways, a maze of percussion ringing and calling. *Call Me Jesus* and *Whasington* are both uptempoed, eminently danceable noise. Crusher Of Bones is priceless and not quite the mass-medium of the Frontline techno-crowd. Their music is not clean-cut synth nightmare, but a regression of electronics into a tribal backing of acoustic noise. Don't wait for the CD, buy this now.

H.Marcuse

ing twenty minutes of 'uncomposed music' is as you'd expect, noise. Single notes left to reverb and vibrate around the odd bang or crash. Closing with *Lunar Circus Maximus*, another piece in various sections; first three minutes or so a note is allowed to oscillate freely, exotically created by a glass harmonica, eventually relenting and giving birth to strange, dark voices, only punctuated by pulsing low waves. The third movement's chorus explodes with manic drumming, feedback and white noise. And to end they put you through more bowel-crunching low frequencies, just to leave you with that pit-churning feeling of remembrance. Osso Exotico means exotic bone and they really do reach the marrow.

OUT OF BAND EXPERIENCE *CALL NOW*

Immortal Records IMM001A LP/CASS

Absolutely excellent sound quality, well played and recorded, mixing all manner of musical styles from Hendrix guitar work-outs to dub, lolloping reggae style. Undercutting and overlaying all of it are cut-ups from what I guess is OBE's own television show. Verging on space-rock at times and often self-indulgent, I really liked this. I found it a welcome break from a long night of reviewing more off-beat sounds. Real drums, guitars and ace cut-up techniques, all welded into a solid two sides. Yes, yes, yes! Nice sleeve too.

Naked

OUT OF MAJORS VARIOUS

Visa UF012 CD

The Visa label has been around for years now, always steering clear of any major label ties and declaring their independent state in France. This compilation is a statement against what they have seen as the swallowing up of all things independent by the major labels business attitude. Unfortunately music is a business and whilst I don't agree with much of the working practice of the big companies, many of our so-called indie labels follow their same route. This is why our indie scene has been steadily dissolving ever since its inception, it is not purely down to the major labels. I can agree with Visa's sentiments, but can't really imagine the text will serve any purpose, other than reaching the kinds of people who feel the same injustice. THERE IS music involved here, so let's listen to it... Out Of Majors contains ten bands, mostly French, and mostly unknown to me, with the exceptions of VOX POPULI and CLAIR OBSCUR. They perform here, popular music on the fringe, with guitars or with electronics and though it is beautifully put together and produced, there's nothing really innovative here. Don't get me wrong, it's definitely not bad and a few tracks are superb; DADA'S NOISE *Democratie* is a synthetic anthem if ever there was one (the guy has a great voice), VOX POPULI with *Radio Teheran* are edgy and atmospheric, INTERIM march in a gothic haze and *Dog Days* by AERIAL EVANGELINE noisily hurrys-on through a mess of drums and keyboards. Out Of Majors is a decent compilation with its good and bad and stands as a testament to the Visa label.

PAIN TEENS *BORN IN BLOOD*

Trance Syndicate TR03 LP

Recently Pain Teens re-surfaced from their hometown of Houston, Texas with their mind bending third album Born In Blood. Theirs is a fragmented world of cut-ups and sick TV culture, with a black heart pumping out psychotic sounds that bleed life into the veins of some of your worst possible nightmares. Their music is hard-edged, bleak and bent out of shape under the mammoth weight of relentless metal guitars, galvanised by the versatile vocals of Bliss Blood. The album kicks off in *The Basement*, a seedy world of sado-masochism, definitely not for the faint hearted and leading to *Pleasures Of The Flesh*, where we are bludgeoned by the guitars of Scott Ayres and Ralf Armio. Bowie's *She Shook Me Cold* is covered beautifully and the contrast between this and the bizarre *Christo* which follows demonstrates the true diversity of their craft. With twelve tracks and the added bonus of the second album Case Histories free on CD, you get enough back masking to raise an army of evil spirits. Warmly recommended and excellent value.

Chris B.

PIG *PRAISE THE LARD*

Concrete Prod CPROD017 CD/LP

Ignore all the hype, the pretty boy sleeve and let's get down to the nitty-gritty. Pig's bastardised expressions live next door to his collaborators KMFDM and even more so in Foetus. Titles like *Hog Love*, *!Toxico!* and *Sick City* give the game away, this man is hell-bent on giving Foetus that spit-licked clean image and immersing musical dirt into the masses. (Pig) shit-hot in places, Praise The Lard hates and rages its way deep into the gutter you'll call a heart. No need for a break-down of descriptions here, just listen to Pig's musical obsessions - christ, *Angel* even sounds like one of Matt Johnsons love lamentations. Isn't it a bit early for Twin Peaks cuts though? Damn fine record. This Raymond Watts is gonna be such a big Pig.

PLAYGROUND *SURE*

Dirtier Promotions 12DPROM3 12"

I can't help feeling that this release is treading safe ground. Tinny drum machine, wall of sound thrash guitars, reverbed vocals. Sound familiar? Well, yes we've all been there haven't we? Playground try hard to be Killing Joke, but lack the paranoia and sheer evil edge. There are so many bands with this sound, sub heavy metal with predictable chords and loud bits in all the expected places. Nice try Andy, but you've got to try to break the mould from time to time you know.

Naked

PSYCHE *ANGEL LIES SLEEPING*

SPV 05513303 CD/12"/7"

Psyche have been striving for that elusive hit single for a number of years and despite having induced a commercial edge to their music ever since the second New Rose single, Unveiling The Secret, they've yet to score. They will in the end, but I don't think this will. Angel Lies Sleeping has suffered at the hands of a number of remixes. The song is a perfect pop song and as always with his lyrics, Darrin has instilled an intelligent poetic edge, but the music through re-recording has strayed into a number of dance formulas. The bass synth kick-starts onto one level and doesn't stray. Much

HANS JOACHIM ROEDELIUS *PIANO PIANO*

Materiali Sonori MASO90031 CD/LP

Piano Piano is exactly what it sounds like. Pieces for piano. No more, just the piano. No vocals, no drums, nothing - just the piano. Yes, it's fairly nice in a jazzy sort of way. Nothing to write home about though.

Naked

SHOCK CORRIDOR *PORTRAIT OF A SERIAL KILLER*

Kirk Out Kommunications KOK1 12"

A marvellous find, mixing dense techno with underground cultered melody. Acidic and thundering, bass sequences and pulses fuse deeply, the shuddering *Bstomp* plunders forward, vocal murmering with a gutteral passion. *Deus* powers, hi-tech, black-drone forcing and forming, spewing rhythm and unashamedly danceable, before the stripped *T1:8* where drums and vocal become one. Shock Corridor are the most strongly emotioned electronic band I've heard in ages and I would hope to hear a lot more from them. This is one serial killer you should let into your home.

SIGILLUM S *DISPERSION: SLICED CARRIONS AND PIXEL HANDCUFFS*

Minus Habens MHCD001 CD

Sigillum S should be heard, loudly. They work with power, working with machines, with instruments and with noise. Sigillum S oscillate violently, they construct and deconstruct, theirs is an environment of both structured and non-structured music. Mating combinations of sounds without controlling with extreme frequencies. A line of *Keeping High On Spreadsheet Blood* explains most, "... aural sculptures of subconscious plays.". Their music curdles in the pores of the skin, infiltrating like the maggots on the sleeve. Dispersion isn't about noise, they are almost songs, a creation of bleeding images, immense and obsessive.

H. Marcuse

SKIN *TEN SONGS FROM ANOTHER WORLD*

Young God YGLP3 CD/LP/CASS

Sometimes, just sometimes, there comes along a perfect record. Ten Songs From Another World is as close as you're ever likely to get. From the bizarre cover of a stuffed three headed dog, to every groove inside, this record stands head and shoulders above most of the rest., if not all. The blend of Jarboe's shimmering invective with Michael Gira's sonorous baritone laments, like fire and brimstone, burn around the delicious acoustic guitars. There's always a surprise around every corner with Skin, from the superior re-working of *Drink To Me Only With Thine Eyes* to *The Childs Right* melancholy yet soaring, *Everything For Maria* with Jarboes vocals cutting like velvet and more. The danger in reviewing a release as fine as this is that you can write a page on each and every song and still not manage to capture the perfection of it all. How many ways can you think of to say brilliant. Sell your possessions, sell your clothes, sell everything. All you need is the hi-fi and this record. Heaven.

Naked

SKINNY PUPPY *12 INCH ANTHOLOGY*

Nettwerk W230041 CD

At last you don't need to pay horrendous import prices for this. Don't really need to say too much about it either. 12 Inch Anthology is as you'd expect, though unfortunately it's not got all the tracks from their singles. You'll have to buy the recently issued CD singles for that. If you haven't caught up with Skinny Puppy after all these years, then where the hell have you been? From *Dig It*'s bursting energy to the soft synths of *Testure*, they're all here. Adrian Sherwood's *Addiction* to Richard 23's *Assimilate*. Essential.

SLEEP CHAMBER *SINS OV OBSESSION*

Funfundvierzig 31 LP

This LP details Sleep Chamber's continuing obsession with sex. This apparently offends the press so much they refuse to write about Sleep Chamber. That's what the sleeve notes say anyway. A slightly flawed argument I think. The truth is the 'major' press cater for mainstream taste and that means dance. Considering it is all about sex, this is a very unsexy record. Sleep Chamber step well back from passion. Using words like 'fetish' and 'throbbing' do not make me writhe on the floor in orgasmic delight. On the contrary, the dispassionate clinical delivery of the vocals divorce any erotic content the lyrics may have. What we do have is a good example of Sleep Chamber's laid-back and pleasant, almost relaxing mood music. Yes, they'll hate that description, but listen to it on its musical merits only and this is a relaxing, understated rhythmic record. The restraint exercised in the rhythms as opposed to the beat-you-over-the-head histrionics of other acts is commendable, drawing you into the record as opposed to bludgeoning you away from it. They succeed in creating textures that sort of waft out of the speakers and envelope you. I can't recommend this unreservedly on the grounds that it doesn't achieve what it sets out to do. Forget about sex for once and lay back, and yes, it works well. My cat is on heat at the moment and spends all day squawking and pacing, desperate for some horny tom to satisfy her, yet the record really calmed her down. It's the first time she's been quiet all day.

Naked

SLEEP CHAMBER *CIRCLE ZERO*

Musica Maxima Magnetica EEE06 CD

Yet more sexual healing and agreeing with Naked, more mood-music. Though, Cirkle Zero was hardly relaxing. Funnily enough it kept my cats quiet too, probably because it scared the fur off them. Clinically speaking these pieces got the blood rushing and they achieve this without resorting to a factory ear-bashing. Sleep Chamber surround you, ardently pumping ritualistic overtures, pulling you into their vibrating musical acts. Sheer violent on occasions, no more so than on the masochistic, chain-whipping frenzy of *Black Veil Eclipse*, repeatedly climaxing whilst bells dance softly away. The excellent production of this CD peels away the layers a Sleep Chamber piece takes on and allows the listener to ride around on the ebb and flow. And Cirkle Zero is a wondrous vehicle to travel on.

SMERSH *AIP*

Albertine Records ALB1-12 12"

Smersh have always had that special 'something' which sets them apart from other musical acts. Wacky and trashy *AIP* hurries off on a waspy synth trip, almost a perfect pop song, before they unleash more of their listenable experimentation. *Infantile* blows off with an out-of-its-head saxaphone, before *Dad's Little Lion* worries me to death. Insane voice screaming over sickening sax and keyboards. This music is not stable. *Salsa Dub* finishes with a structure of drums, but there's things going on in there which I'm not too sure of! It's all over, pass the valium.

STEVEN STAPLETON & DAVID TIBET *THE SADNESS OF THINGS*

United Dairies UD037 CD

The Sadness Of Things has been described as the best work to date from these two. What strikes initially are the stunning graphics adorning this CD. A buddha-type statuette entwined with tree-roots against a flowing psychedelia of colours. This undulating of styles matches the webbed currents of the music perfectly. *The Sadness Of Things* glides effortlessly, pitches ringing and chiming from within the on-going, unchanging percussive rhythm. A long piece which never falters, only the occasioned voice breaking its spell. It drifts, but with a state of melancholic urgency. The second of the two tracks is *The Grave And Beautiful Name Of Sadness*. A shredding of sounds rising to siren-called voices. Twisting and rumbling noisily, echoing a soundtrack for the mentally chained. An intense of being is needed to clearly listen to these long works, perhaps they'll reach the most tormented of souls. Unsettling perfection.

THE STATE *CONTROL*

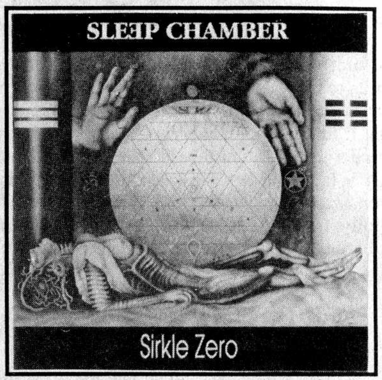
Sound Sound CD

Tanza is best known for his work with Bourbonese Qualk in the past and it's hardly surprising that much of Control wouldn't be out of the place on the Qualk album, My Government Is My Soul. Control is built on percussion, with an emphasis on technology and its effects. These aren't dance tracks as such, but I'm sure The State will allow movement.

STEREO TAXIC DEVICE *LOSTLAND*

KK Records KK062 CD

On first hearing I must admit to a disliking of this, but after repeated listens it begins to catch on. The opening *Lostland* has a very full sound, synthetic pop allowed to fall and rise around an echoing voice, which does lack a form. It would make a nice radio track if only there was a real vocal track to speak of, but it smacked of b-side dubbing to me. The other three tracks are far more rhythmic. Minimally orchestrated, the drum machines take over and the songs become agitantly noisy. Non-stop anthems, *Stereotaxic Device* and *Cloud CFC* for Ogre-ish whispers to breathe over. *Slash And Burn* rumbles into the distance, promises aggression, but doesn't really deliver. I'll look forward to hearing more from the U.S. band, who I hope will progress further from this, which is pretty neat in places.



SWANS *WHITE LIGHT FROM THE MOUTH OF INFINITY*

Young God YGLP3 CD/LP/CASS

"Simply put, this is the best Swans album to date...", starts the press release. Normally you have to look beyond the bluster, read between the lines of any press release, maybe discard it altogether. But you know, I feel that this time they are not exaggerating. Ever since Swans decided to stop bludgeoning and start crossing you into their world there has been no looking back. Yes, this is the finest yet and I know there's many more magical monuments yet to create. "I'm better than you", sings Gira on the opening track. He's certainly better than most of us. It's difficult to pick out any single track for high praise, though perhaps attention should be drawn to the ever productive Jim Thirwell on *Power And Sacrifice*. Thirwell is fast becoming the 'in' producer, lending a hand to many of the finest sounds around and he does not disappoint here. A rush of epic, awesome proportions. Casts of thousands sweeping across the plains driving all before them, slabs of pure exhilarating joy burst around you. Once you've sold your last possession to buy the Skin album, I can only suggest you take to the streets and sell your body to get this too!

Naked

ASMUS TIETCHENS *SINKENDE SCHWIMMER*
Barroni BAR004 CD

Asmus Tietchens is a timeless composer. He has been around for years, always changing sound. Sinkende Schwimmer is a far cry from his early excursions with structured synth soundtracks. It is structured of course, but in the way only Asmus can perform. This is a vision of sampling (or recycling), picking up on sounds and making them surreal. Most who use samplers make the end result repetitious, Asmus does not. The sounds he uses are left bare, to be used as one part of each piece. Not a rhythm track or melodic extract, but a single sound. Lots of single sounds to make the whole. Sinkende Schwimmer is not typical anti-music, because it isn't noise. It's a play on sounds, just as a poet plays with words. Do not judge it by words, but as a sound is meant to be heard - by your own ears.

TRANCE *MESMERISM*
Charnel House Prod CASS

All Charnel House product is well worth a listen. They maintain consistently high standards of recording and presentation allied to some very strong sounds. Trance carries the torch further, with muscular subtlety grappling with conventional sounds turned inside out. Think of Hendrix buried six feet under then dug up again. Cacophony for the masses, amorphous and constantly changing. Trance successfully fuse guitar overkill, with wall of sound experimentalism and come up with a strange, if potent brew.

Naked

PETER ULRICH *TAQAHARU'S LEAVING*
Cornerstone Records PTD001 12"

Ahhh, this is something. Peter Ulrich used to be in the etheral Dead Can Dance and this is co-produced by John Rivers. Need I say more? *Taqaharu's Leaving* is a haunting story of finding oneself. A beautiful rendition of spirit and a music to find peace with yourself. Timpani's beating rolls, alining flute, oboe and synthesizers marching forward with life. *Evocation* is a startling repetitious tribal-dance of chants and percussion. Shining examples of new / old age. Knowing this man was a member of one of the most innovative and unique bands, DCD, you cannot help but make the comparison to the sound. But does it matter? No. Though nothing beats Brendon's golden voice. Sorry Peter!

VASILISK *LIBERATION AND ECSTACY*
Musica Maxima Magnetica EEE08 CD

To say Liberation And Ecstasy was uplifting would be an understatement. Vasilisk are magical and this CD has the best of their career so far. Drawing in tracks from their first two albums, Whirling Dervishes (a good description) and Mkwaju, plus remixes from the last, Acqua, this is, I suppose, their greatest hits package. This Japanese trio are masters of percussion and all of the tracks are woven with layers of drums and other percussive elements. Broken with spartan flutes and voices, the synthetic sounds are minimal, used mainly as a backdrop. The only comparison I could draw on, would be Muslimgauze, but Vasilisk steer away from the dark-side. Theirs is an illumination of life. It's impossible to pick on highlights, each track is so varied, pulling on the strength of it's own beating heart. A graceful motion too rich for thoughts. Dream away.

VICTIMS OF THE MIXING DESK Vol. 1
VARIOUS
Vision 22 12"

More of the same Sound of Vision. A smaller dosing of the Knock Out CD (see earlier review) with a couple of other names, SKY BIRD and MOUSING CREW who reign pretty much in the same area as the other Vision acts. If you can't afford the other Vision artifacts buy this, as it represents their hardcore dance exceptionally. MELX, FLUID MASK they're all here, plus the good-and-gone dirt of Mousing Crew.

VOICE CRACK *EAR FLASH*
V Records V1/UP07 LP

Now, this will no doubt enrage all of you new puritans out there, but why is so much of what passes as experimental noise, so bad? It's not challenging, it's not experimental, it's just crap. Experimenting means taking something further, looking beyond, creating something new. Inventions inspire, destroy, making life easier or more dramatic. Noise has got itself down a blind alley, a little cul-de-sac where no-one questions, no-one challenges their right. Everyone has the capacity to produce drivel, many do. But don't dress it up as art.

Naked

VOMITO NEGRO *THE NEW DRUG*
Antler Subway AS5045 CD/LP

Vomito Negro's 'black vomit' (for that is where they take their name) is a brooding atmospheric hard beat, richly held from any categories, such as body music or the like. This Belgian duo have been around for a good eight years and are largely unknown to these shores, but they can be heard all over Europe. The New Drug heavily leans toward a soundtrack style of intensity and of its twelve tracks, only four have vocal parts. Whether they have nothing to say, or it's that they'd much rather the electronics speak for them, it doesn't really matter, because The New Drug shimmers like a flame in the dark. Of the best tracks, The *Gun Store* trembles coherently against a rattle of bullet-fire and repeated cut-up request for firearms. And *Blind Eye* approves their danceable side, sequences allowed to shine - could be a single even. Vomito Negro push and shove alongside Delerium with a putrefied, macabre passion.

JOHN WATERMANN *ILLUSIONS OF INFINITE BLISS*
Walter Ulbricht WULP011/12 DCD

I know bugger all about this, but I do know it took a lot of sticking with. A Double CD package with thirty-seven tracks of sampled repetition lasting around 2 hours 15 minutes, induced a few yawns I can tell you! But don't get me wrong, I actually enjoyed some of this. With titles like *The Dead Calm Of Bashing Coca-Cola* and *Know What Crutches Cost* it can't be all bad anyway! Trouble was I didn't even know if the songs I was listening to related to its title as the CD matrix numbers were different from the sleeve. Still, I'm sure it didn't really matter, except to Mr Watermann of course. If you like listening to repetition (sorry to use that word again) as synth sounds, voice or noise, then this is for you. But do yourself a favour, don't listen to it all in one go like I did! Good in bursts.

WHITEHOUSE *GREAT WHITE DEATH*
Susan Lawly SLCD002 CD

The inventors of power electronics, so some quarters would have you believe. Having never found their recordings that powerful maybe my mind's already made, but I find them pretty dull. Sure, turn the volume up and let the high frequencies mess your head, the low mess elsewhere, but the words go through the same old rituals, same old obscene gestures. The Whitehouse sound hasn't really changed from record to record, but Great White Death is their piece de resistance - the one the world's been waiting for on CD - so it does contain a few moments of glory. But, as one of our readers put it, "... if William says 'please' once more I'll scream!"

H. Marcuse

WMTID *STEAL*
Rouska PROFANE90 CASS

Media pessimist and indie mogul Richard Rouska and co., WMTID fix-out on their own samples. Steal's '21 Minutes of Adventure' is a sparking fusion of hi-tech percussion and techno noise. A band for the 21st Century, let alone the nineties, they fill the electric church with sound and blow its roof off. *Beso De La Mort* is an alternate take of the Concrete classic they've fucked around with and made even more highly charged. The same goes for *Kill Me I Ain't Never Died Before*, wired with the line "Dead or alive, you're coming with me" (Robocop, don't ya know?). These guys take hostages and force feed a diet of programming, programming and more programming. Occasionally they'll get a little mellow, the cutely titled *Smother Mummies* in this case, but don't hold your breath, there's a lot more fun still to come...

Z.B.U.A. *BUUHNDAHMAGING*
Sounds For Conciousness Rape CASS

No sleeve, just a cassette and a letter from Z.B.U.A., with a chip on his shoulder about being compared to P16.D4. Apparently our "critical ears seem to be sensitive to the difference in rhythm-ful music, but not so sensitive to rhythmless music". He may be right as well. It's difficult at the best of times to try and capture the essence of any songs in the written form. But I'll do my best... There's no gaps between the tracks so it's difficult to distinguish between them and (sorry) they do all sound similar to one another. Think of SPK's Information Overload Unit and T.G. and you'll get the general picture. Formless, bludgeoning noise, dynamic in its own way, but a taste you either have or you don't. Buuhndahmaging takes no prisoners and offers no explanation, it just is. Take it or leave it.

Naked

Z'EV *ONE FOOT IN THE GRAVE*
Touch TO:13 2 CD BOX

Expensive, but worth it. And if you delve into the wads of packaging and documents, those of you with a brain will realise it isn't that expensive after all. Z'ev is known for his percussion, but he doesn't just drum or bash bits of metal, his work is more subtle, as this set of recordings from the early seventies onwards represents. Sorry, we're not talking of Test Dept onslaughts, Z'ev or Stefan Weisser or the numerous other names the man has used, seems to use his percussion as another component of sound. It's hard to even recognise whether there's any percussion being used on some of the tracks, they're so negative of rhythm. (but not for long!) One Foot In The Grave spans his voice experimentation, to the generated ultra-noise of his Uns configuration, to the minimal live performance at the Recommended shop in 1990, where he simply rolled back the carpet and played on floorboards. This work of Touch just about pulls everything the man has done into one work. You shouldn't need any persuasion to save and buy this.

ZONE *BORN OF FIRE*
Potentia/Musica Maxima Magnetica ZONE003/EEE05 CD

Zone's Born Of Fire is a musical interpretation of their book, Beautiful Machine. The recordings represent the themes of Awakening, Struggle, Humility and Unity, apparent in their writings. The music itself attains an air of religious splendour, a grandeur only attained through a cleansing of the mind. Many would class the opening *Beautiful Machine* in classical circles, with its use of clear, open spaces and neo-religious singing. *Heart Of The Atom (Grand Zero)* is a delicate binding of soft voice and oriental synth motifs and rhythms, while the acoustic guitar of *The Butterfly Effect* is as flickering, as the creature portrayed. The title track reminds of Vasilisk, with murmering synth and hypnotic percussion, but they close with *(Reprise)*, a shimmering of past beauty. Zone are two people, sharing in their intentment of a need for expression and communication. Though their creativeness is not only musical, the side of their output as expressed here, is a joyous existence.

Zone
Born Of Fire

PSYCHE UNVEILED

This piece is dedicated to Stephen Huss, whose musical and visual talent is too strong to be chained.

Literally living on a stable diet of American and European horror movies, electronic and post-punk music hailing mainly from the U.K. (anywhere, except Canada of course) and yet more horror movies, two young, creative Canadian brothers started putting their nightmares and ideas into practise. Psyche was spawned.

This was the early eighties. Darrin and Stephen Huss inspired by all day (and all night) video sessions, watching everything from Romero, Cronenberg, Argento, Carpenter and Fulci to old Hitchcock, they began to create music. Locked inside the basement of their parents home they would write, record and perform all manner of garage electronics. Always with the medium they adored most in mind, horror, songs like A Threat, Psycopath and Venom were worked on. Stark and aggressive, this was not pop music. Certainly not a music Canada was use to.

When they came to break out of their basement retreat Psyche were greeted with open arms from punk and gothic clubs, looking for a slice of The Bat Cave transported to the land of bland, middle-aged rock. The boys had found their vocation. Darrin's out-and-out personality shining - this lad was born to be a star. Steve on the other hand, the opposite of his brother, quiet, restrained, happy to let the theatrics of Darrin take centre stage. And theatrics they performed too. These were the early days, Darrin draped in shaving foam ("That was a new thing for Canada, so it was pretty exciting."), skulls, masks, fake blood flying, the boys knew how to rave! By this time the music had progressed to a constant, throbbing mass of harsh, sequenced dance music - deathly disco.

Psyche began to tour their country, playing clubs and festivals, they would shock the naive punters with the blood and gore films and videos they made to accompany their soundtracks. Trashy, but made with an amazing amount of technical skill, these films caused controversy and helped gain them support slots with the likes of Alien Sex Fiend whenever they ventured to Canada. And to this day, that tag still haunts them.

Tapes had been circulated, but it was time to release some vinyl. The first long player and single inevitably on their own Malignant Productions label. An apt title. Insomnia Theatre was an eight-track, a celebration of the dark nomadic existence the youngsters were leading. Song titles; The Brain Collapses, Maggots, Children Carry Knives, Suffocation and Psychic Vampire tell the story perfectly. Swelling electronics for Darrin to reap his revenge on the decay of society. His lyrics were extreme, not obscene, but they meant every word. He used his voice to portray the violence seen in the films he loved and all around in the 'real' world. Psyche had cultivated a sound and vision of their own, they needed to break out of the cult atmosphere that had grown around them.

Darrin and Steve had always loved the music of Chrome, Damon Edge in particular. The kind of warped, unreal style of Damon's music fits perfectly the nightmare induction of Psyche's early work. They decided to send a copy of their album to Damon's label in France, New Rose. Not even knowing of any other acts the label were offering, it was perhaps surprising to learn that the French label showed an interest. Insomnia Theatre was transferred to Europe, not in its raw state of the Canadian original, but a polished re-statement with a few different cuts. The double twelve-inch package started to trickle to the U.K., it's subtle blood-stained cover inviting investigation. It started to gain press, early '86 and yes, before the invasion of Frontline and Puppy in years to come. The Legendary Stud Brothers in Melody Maker raved about it "...commendably dirty, in these limp-dick times.", referencing Soft Cell, Cabaret Voltaire and Kraftwerk. Nothing to be ashamed of there.

With all this media attention New Rose brought them over to Europe. Their first date was at a massive Paris arena supporting the grinding legends Suicide. The main act must have been worried as their manager insisted Psyche should perform with more than two people on stage - obviously not wanting anything to detract from the Suicide duo. But, in the typically professional fashion of the brothers Huss they weren't perturbed and put on a total mayhem show, adding a non-keyboard player imitating Vince Clarke's live style and a girl on a table covered in blood. Not surprisingly they won over the fanatical crowd and blew the show away.

Very soon the band were pulling in their own audience and burgeoning fan-following began to converse with the newly set up fan club in the Britain. Records flowed. Contorting The Image peeling back the sound, just as Anthony Red's (Steve's alter-ego) face is on the sleeve. Stripping the two sides this showed the first glimpse of a new direction. Thundershowers' positively clean, fast Euro-disco was aimed for the radio, pure and simple, proving they now meant (pop) business.

The next year or so was spent consolidating their position, endlessly touring France, Germany and numerous other European communities. Playing to a mixture of electro-nuts, goths and pop-crazed youths they began to tire of constant chants for The Brain Collapses and Maggots. This was not a band to live in the past. Perhaps by releasing material such as the Unveiling The Secret 12", with tracks both mainstream and extreme, they were confusing their fans. But Darrin and Steve (or Evan Panic and Anthony Red) knew exactly where they wanted to be headed. Asked in interview if the commerciality of Unveiling The Secret (the album) was simply an attempt to chart, the answer was a firm "No". "Well, two of the songs were Taking Chances and Prisoner To Desire. They were intended to be on the radio and be as big as Bananarama!" These solidly built love songs aided by Darrin's emotively charged voice could never to be in the bland league of Bananarama, but they should have reached the ears that make hits.

Selling records in five-figure quantities and no deserved super-stardom, but the boys were happy. The label was happy too, of course. There was time. By now, all the elements of theatre had been removed from their live shows. No props, no disguises, just the two of them. Steve, masterful behind a growing bank of hardware and Darrin's aura and voice. Bands such as Skinny Puppy were now also filtering across from Canada, but they had to rely heavily on the kind of horrific special effects Psyche were steering away from. (It should be noted at this point that Dwayne was a third member of Psyche for a short while before Puppy were born.) The whole Canadian electro-thing was becoming a phenomenon, Psyche wanted no part of it. They would rather become a phenomenon in their own right. It would have been easy at this stage to return to the noise of Insomnia Theatre and be in on the press hype which was building, but they wanted more.

Mystery Hotel was an intention to express all their musical and lyrical ideas since inception, this was to be their 'more'. A reversion to using their real names was the first step. The album was hard work and during recording the first signs that something was wrong showed. Steve was becoming ill. Still maintaining their usual professional attitude the record was completed. Classic Psyche, Lovecraftian inspired compositions rushed headlong in euphoria. Dance cuts Insatiable and Uncivilized, full bloodied and rich, swept away by brooding slow numbers The Outsider and Eternal. By no means a faultless record though. You're The Only One and Ride On's lightweight naivety was thankfully overshadowed by Steve's creative soundscapes. The album had a mixed reception, difficult third album syndrome I suppose. Despite all, it sold well and on their returning to Canada the boys were greeted with plenty of local press attention. The Huss brothers had made it big in Europe and North America was now the target.

But Darrin had to face a painful and personal decision. He either had to go it alone or find a partner to replace the unreplaceable, his brother. Steve was too ill to perform. Darrin realised it was not possible to continue Psyche alone and he also began to see that with New Rose he would never achieve the mass appeal he was looking for.

Whether rightly or wrongly the Psyche sound was to drastically change when David Kristian began weaving his electronic sequences. The Influence resulted - dark and eternally gothic - an amazing album of intense passion. Though a remarkable release it put Psyche's progression back a few years. Now signed to SPV in Germany this should really have fared better, but commercially it was a wrong move and only the hardcore bought it. After this album the newcomer went as fast as he'd arrived. Re-think time again.

Darrin toyed with his solo works, planned collaboration with his hero Damon Edge aborted , though he did play around with his loving blues recordings. Performed merely for the radio, these will be a part of his future.

But, back to Psyche. After playing dates supporting The Influence, Darrin returned home again and set about breaking down what he saw as the essential elements for creating hit music. Psyche is now as it was from its evolution, Darrin and Steve working away, locked in a studio, breaking down barriers between popular and cult music. Always keeping rigid their ideals and never waning from the belief they will break the mould of accepted sounds. The first fruits of the re-established Psyche have just been released by SPV in the form of a single Angel Lies Sleeping, with an album to follow in September. This year may even see them crash into the U.K., if only our self-rightous mis-concepted journalists will shut their mouths and listen for once.

O YUKI CONJUGATE

John Frum

Peyote is the third release by the obscurely titled O Yuki Conjugate (pronounced "O Yuk-I"). For want of an introduction for the uninitiated, OYC have been around for about eight years, forming originally in Nottingham, the members now split across the country. Each of their somewhat rare releases "seem to take an eternity to make" according to the group. "Being split up like we are, it takes a while to get everyone at the right place at the right time. Add to this the fact that we have to be inspired as well... you begin to understand how long it takes."

Indeed Peyote has taken four years in total, from their first recordings, through mixing and mastering, then getting a deal and finally waiting for the finished product. Isn't this frustrating?

"Of course it is. But the time scales we work on are so long, it, sort of, ceases to matter too much in the end. Also, we feel that the music kind of transcends the barriers of fashion. That doesn't even enter into it. The music lives on its own - the only reference it's got is itself really - it doesn't rely on technology, or trends that go out of date, et cetera."

So, what is their music actually like? Similarities in the past have been to Jon Hassell and Michael Brook, the pseudo-"ethnic" variance of ambient music. Certainly there's an abundance of percussion, but OYC are located on a tangent to this, their sound is moody and melodic but with undercurrents of menace.

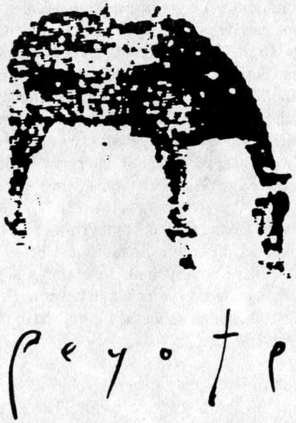
"What we've done with Peyote is bring the percussion to the front. We spent a long time on the layering of the rhythms - in places they might even be too complicated - and then we added textures and melodies..."

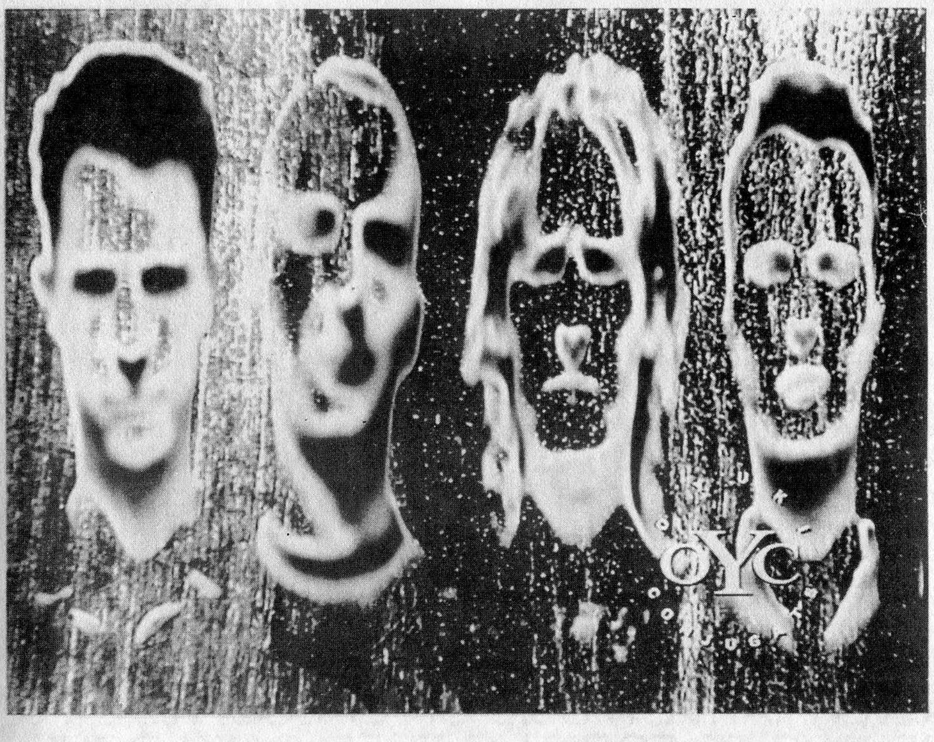
The music has always, with the occasional exception been instrumental, but Peyote contains a vocalist in places...

"Only really on the first track (Snake Charm). We used Chris to provide a texture, there's no words in there. On the other two tracks we sampled and looped her voice. It's all to create a particular effect. We're not interested in lyrics, they don't fit this sort of music. Also, we haven't got anything to say so we steer clear of "meanings" in that sense". They all smile wryly.

Peyote is certainly a step forward in their sound. The variance of the music takes you through highs and lows, but what seems new is an aggressive quality not noticed before. On certain tracks, such as Long Pig, the effect is to submit the listener to a hell-like journey, trance-enducing and disturbing.

"That sound came from playing live originally and then keeping the rawer element when we got into the studio. We didn't treat the percussion as much as in the past, we let it stand out on its own. That track, Long Pig, has got such a mad combination of sounds: monkeys, gongs, percussion, matchboxes, even nose-singing! We also did our own monkey chants, doubled them up, and they sound remarkably like the real thing."





What is different for them is the development from their previous LP Into Dark Water (Final Image), sadly deleted, but it could be said to have gained them a modicum of recognition.

"Dark Water was definitely mellower - and sparser, being done in a smaller studio. It was a low budget LP - as all of ours are! - but under the circumstances we produced something that we're still proud of. People still write asking for it, which encourages us,"

The end of the Summer will see its re-release on CD on Staalplaat's label in Amsterdam, with a few extra tracks as well.

OYC have also been associated with video-making, Ikon releasing an hour-long abstract video with their music called Peripheral Vision.

"The idea behind that was to use video and film in a way that most people don't, i.e. as background. The imagery is abstract and ambiguous, deliberately so. It's not really meant for watching closely, you just see these strange shapes with music... people should do something more interesting than watch television, it's brain-deadening. We just give them that excuse to ignore it."

So, finally where do they go now?

"Typically, like everyone else, we've been doing dance music. The difference though is that we sample ourselves. We've still to find a decent outlet for it."

Peyote is released on CD only by Multimood of Sweden in July 1991.

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SPK

Interviewed by NAKED

The following interview took place in 1983 and appeared in the booklet of the first 100 copies of The Last Supper compilation tape. Graeme Revell is in conversation at his London flat just at the point when SPK were moving away from the percussive ambience of Leichenschrei and Dekompositions towards the metal-disco of Metal Dance and finally onto the out-and-out commerciality of Machine Age Voodoo. A turning point for SPK and with the imminent reissue of the entire SPK back catalogue to CD by The Grey Area of Mute Records, a topical one.

NAKED : Firstly, who is SPK at the moment?

GRAEME : Well. it's me - I do all the general policy things, more or less write the music, issue statements and live I do the vocals, percussion and electronics. There's Sinan, who does vocals and percussion, ethnic instruments (moroccan pipes, etc) and Derek, who's just joined the band. He's the guitarist and bass player, percussion too. We sometimes have Brian Lustmord on stage with us as well, doing pretty much whatever he feels like doing. That is likely to be SPK for a while, we've more or less consolidated around that line-up, whereas we've changed quite a bit in the past.

N : We won't bother with all the boring past history as that's been well documented, suffice to say, you've been around a bit...

G : Paid our dues...

N : ... do you ever feel that you have achieved what you originally set out to do?

G : Not really, I don't think...

N : ... what I mean is, do you ever feel satisfied?

G : No, no, not really. I think we've been misunderstood. We started off with some interesting ideas and a pretty well worked out strategy. I think we've always had a well worked strategy. We set out to find out how far you could go in the music industry and how much you could say without pandering to any of the ideas of what a band should be like. Without doing any of the things expected of a band, like get press, go to a record company, things like that. We tried to work out how much you could do just by contacting people and seeing how the grapevine worked intentionally, without having an image or anything that was possible to imitate.

N : Which was that?

G : Well, we've got a certain amount of notoriety. In that sense you ARE in the press a lot, making statements, explaining what you are doing. You are open to a lot of misinterpretation and misunderstanding. That's partly our fault and partly the fault of people for not really thinking very much.

N : So, do you see SPK as a band at all?

G : No, not really. We never set out as such. It's just a medium for ideas. In art terms I suppose we are expressionistic, there is supposed to be a much wider meaning to what we do than just the music, otherwise we wouldn't produce the sounds we do. I don't consider it music as such. In some senses SPK has succeeded. It's remained one of the purest efforts at that kind of thing. It's not made any compromises where other bands have. On the other hand I would have liked it to reach a lot more people and be understood for what it was. (Note: This is particularly interesting with the benefit of hindsight, coming as it did just before they signed to a major label.) It's been misunderstood a lot as a shock value band, which it was not really supposed to be.

N : Do you still think it's being misunderstood?

G : Yes, that's why we are starting to come out in the major press and actually make clear statements because people won't take the time to sit down and actually think about something...

N : Surely that's not surprising though?

G : Maybe we were naive to think that they would, although some do and I'm really impressed by that.

N : But, how many people do you think really sit down and think about SPK and the effect it has on them? What sort of person listens to SPK in that depth?

G : I've no idea. What sort of person likes SPK? Well, it used to be pale young youths, mostly male. Which was the kind of person who used to gather around Throbbing Gristle, Cabaret Voltaire and so on. Then we noticed that, first in Australia, then the USA last time, that 50% of the audience was female, which we thought was a good thing. We have finally got a female in the band. It took a long time to persuade one to actually come into it, but finally we've done it! I was always concerned that there was something kind of macho and therefore pathetic, about what we were doing because we couldn't quite access it to females. Now I'm pleased that we do.

N : Do you think the music may have sexual appeal?

G : No. I don't think it works like that. I have had letters from people that it did, but in general, no. We try to avoid the sexuality thing really. I don't find sexuality very important really. I'm much more interested in death and destruction! Not in the romanticising sense - we try to be as real as possible. If we show something we try and show it in its reality, instead of an artistic variant of it. I think that's really important. Someone came up to us after a show and said, "That was fuckin' great man, but too much reality.", which is really good. The sort of images we deal in are violent, but it's reflecting a violence that's already there. We are not perpetrating it, it's already been perpetrated. We are just showing it as a raw event, not hyping it up like "Apocalypse Now", which I think is on the wrong track as a film about violence goes, or something like "Bladerunner" which makes violence seem attractive, it makes it kind of sexual. Even though they purport to be anti-violence, it actually enhances the violence and makes it interesting to people. Whereas, if you watch a documentary about Vietnam and you see bodies with flies all over them, there's no way anyone can get excited about that. It's just a lump of meat. Violence in reality, is a shocking thing.

N : Why do you think you've picked up on the death aspect, with autopsy clips in the video you've just shown me? It seems to be something that you've just focused on and has become identifiable with SPK for quite a while now.

G : It's because death is generally hidden. Death is either shown in a corny B Grade movie way, or it's hidden from us. Most people don't really know what it's like to experience death or see death. Western society in particular likes to give out an image of pure, organised, guiltless society as exemplified by the blank face of a computer. It's a really sanitised society. What really does go on out there is an excuse for the same old carnage that there always was. The armament industry, rape, things like that. What we're trying to do is bring home death to people.

N : Do you think people are afraid of death?

G : Not people in general, but the 'system', which sounds silly, but you know what I mean.

N : Do you think society tries to cover up death, pretend it doesn't happen?

G : Yes it does. It tries to cover it up and give it a different face in some way. Either to glamorise it or to individualise it. The way they individualise it is the medicalisation. What they do when a person has a mental illness, is that it becomes an individual phenomena. In fat they run around looking for a physical cause. Schizophrenia is ridiculous really as it didn't exist as an illness until the industrial revolution, it's obviously a social phenomenon. What society tries to do is medicalise deviants and say, "This is a sick individual.", therefore, it's his fault in some way. Society is blameless - "We didn't do it, he became like that because he is ill.". So the whole thing is individualised instead of a collective thing.

Interestingly enough, in primitive society everything is social. Sacrifice was a social act, circumcision was a social act. Any death in a society was a shared death, that's why people didn't really worry about being sacrificed because they didn't perceive of it as themselves being sacrificed. It was something which had to be done for the good of society in general. This is what we have lost in the west. When we show death it's humerous because we see it all the time on B Grade movies, or it's in some way bizarre, when in fact, it's perfectly normal. It happens all the time, we just don't see it anymore.

N : In the video I must admit that I just laughed off some of the death images, they didn't seem real. An ingrained reaction I suppose...

G : It's an obvious reaction. In a sense it's stupid because a lot of the things we are showing are things that science does. Science tends to have some claims of truth, science claims 'this is fact', whereas rituals are now looked upon as some sort of quaint thing that people did when they really didn't know what they were doing. A lot of the images in the video, like heads in bottles with bits carved off and names signed on babies foreheads, collecting bizarre things and hacking up bodies in autopsy when there's no reason to do so is patently stupid. In five years time we'll look back and say "My god, what a stupid thing to do.", but now society will defend these practices and it's no different from a ritual state of society. In fact, society has taken a backward step. There used to be no definition between a physical occurrence and a psychological one and magic. Imagine if I was a witchdoctor and you're the person I'm trying to put the cure on. You'll believe me and the cure will really happen to you physically.

N : Like the witchdoctor's who say people will die on a certain date and they really do believe it, so they die, they just give up.

G : Yes exactly, there isn't a distinction between the psychological and the physical. It's a thing we are now incapable of doing because we have that distinction. Our psychologies are disjointed from the facts, which is neither a good thing nor a bad thing. In terms of ritual it's no more than magic. What I'm trying to say is science claims to be true and says that magic isn't, whereas magic doesn't make any claim to truth.

It's quite a frightening thing if a society comes to believe truth is on its side - "God is on our side.". It becomes such a belief that you are in the right and everyone else is in the wrong that you will kill for it. The trouble is that in 100 years time they'll no longer believe that and so somebody has got to stop the killing now.

N : Like in "1984" where the facts are changed to fit the beliefs of the time. Facts and history keep changing but they are always right at the point they reach and regardless of what has gone on in the past everyone's told to forget what they once believed, because the new revised facts have always been true.

G : Well, 1984's only next year anyway, so how's that for concrete thinking!

N : Do you feel part of any movement?

G : No, not at all. There's no movement in terms of a spirit or way of working. I think some of the best bands that people associate with our area of music, the bands that Dave Henderson has written about share the same sort of spirit, some of them don't. The things I'd count as that 'way of working' are co-operation for a start, rather than competition. Most of them are anti-plagiaristic to as high a degree as possible, given that there's nothing new under the sun. If they see somebody doing something that they are doing, they will try and do something different. That's not the way it works in the pop world. If somebody sees someone else doing something worthwhile they'll start doing it as well and jump on the bandwaggon (Note: When SPK appeared on the same edition of the TV programme The Tube as Depeche Mode, shortly afterwards Depeche Mode started using SPK type metal percussion. Although Graeme didn't name names I think this is what he was referring to). A lot of the groups who don't work in this way cut their own throats commercially. SPK has cut its own throat really, as when we heard someone doing something similar, like some of the English bands, we'd just have to forget about it because someone else was doing it and start again. A lot of groups work like SPK, although there are 'clone' bands about.

N : Do you feel annoyed that people use your ideas and maybe become more successful?

G : Yes, some of the bands do quite well, I just prefer people to think about that themselves. It doesn't worry me if the bands start making a lot of money - well, slightly perhaps! I just hope people will see through it - but of course, they won't. There's always trendy people who pick up on these things two years later.

N : Do you think that anyone has got that discerning a palate to be able to seek out the genuine innovators and see through all the second-rate plagiarists?

G : There's two different sorts of audience always. The first one is the people that seem to be able to find out about anything. I used to be like that when I was young. When I lived in New Zealand I used to have all the Neu, Can, Kraftwerk, Faust - stuff like that. I think I was the only person in the whole country that had these. I did meet one guy later who reckoned he had a couple of them!

There's people around everywhere who are always looking out for something interesting and new. They tend to be so bloody poverty stricken that they don't but any records though, they just tape them all.

Then there's the type that come along later and if someone's got the right haircut then they'll but it. Those are the people that make the money.

N : Are SPK trying to become popular in that wider sense? What effect do you think it would have if it happened?

G : The situation we're in at the moment is that we are in a little microcosm here in England and Europe in that there are a couple of other bands that are working in similar areas to us. If we played our cards right and played all the tricks like releasing singles and getting major press at the same time, playing the gig circuit and all the trendy places, we could do quite well and become quite popular really (Note: This actually happened shortly afterwards with "Metal Dance" and "Machine Age Voodoo".). It's not really our style and we're taking steps to avoid that at all costs (Oh really?!). What we are looking for is something different.

We should be respected by the people who already know about us. The main thing with SPK is that we always try to do something different to what everyone else is doing.

N : Don't you feel your very percussive style is in danger of becoming too easily identifiable, too much the SPK 'sound'?

G : Oh indeed. It's a good idea the metal percussion and I think we got the jump on everyone, but we don't do it terribly stylistically. We couldn't care less about that either, we do it in a very anarchistic way. There's only so much mileage you can milk out of a good idea like that though and I think it's basically been done now, so it's time to move on.

N : Yes, there's only so many things you can hit really.

G : So, we're changing from that now, we're going to develop the whole thing, electronify it all again. We're still going to be very rhythmic - which we've always been - but it's not going to be that obvious, hitting lumps of metal, etc. We might do a bit of it, but not centering around it. Hopefully, we'll come up with a new sort of idea that people haven't latched onto yet.

Basically what we are going to be doing is digitalising interesting sounds and building up rhythms from that with the new digital rhythm machines that are coming out. We've got sounds taped that we know people haven't got, so we're in the lead there anyway, so we don't have to hurry.

The next single that comes out will have some elements of that. It'll be out about August/September, a twelve-inch called "Crime Of Passion" as far as I know.

N : Do you feel you're moving towards something more subtle and implied rather than literal?

G : Yes, partly because I feel we have been misunderstood for the things we've done in the past and partly because I think SPK has done as much as it could on a completely independant footing, which is how we've operated until now, with this 'no press' and no identifiable image idea. It's like a totally new experiment for SPK in that the music is going to be more musical, more accessible. But the experiment is different, we're trying for a different audience. For example, on July 30th we're supporting The Cure at the Elephant Fayre in Cornwall. There's probably going to be about 15000 people there instead of playing dingy clubs to the hardy few.

N : Do you think the 'hardy few' will stick by you? Will there still be enough of what they liked before still retained?

G : I have general faith in the people that like SPK. They are not people who like a certain style of music, they are people who like a certain effort and idea and a certain attitude towards what people are doing. Perhaps they won't like the music, that doesn't worry me, as long as they understand that we are trying to take the music to an audience who wouldn't normally hear it. The Cure's audiences never going to know about SPK unless we get out and attempt to do something like this. It's quite a dangerous step really, because we could stay in the safe, little indie scene, kick about the place, but it has to be done eventually. If you've got a certain image and you stay within that image people will not hear of you.

N: Is this a determined effort to aim at wider audiences?

G: Much wider audiences and I think we'll get them as well. We've got a lot of faith in people who are interested in helping us promotionally and things like that.

N: A breathrough?

G: I wouldn't call it a breakthrough. That implies you've not made it in the past. It's a change in tactics.

N: Wanting to make yourselves more available then?

G: We've always been fairly accessible for people to come and see us and write to us, as we've always left our address around the place. What we want to do now is make a crossover without too obvious a move to be acceptable to a crossover audience. We are trying to keep SPK as faithful to the original conception possible, but to be able to make statements like I'm making to you now, or something like The Tube - to be able to say something like that in the daily paper.

N: Does this mean the anonymous part of SPK is gone and you'll be promoting your personalities more now?

G: That's right we will be using our real names from now on and have our photo's about the place, so people know who's involved. It's just a necessity really, if you're in an industry you have to work within the framework of that industry.

N: Doesn't that contradict what you were saying earlier about not compromising and doing it on your own terms?

G: There's no other way of doing it. I suppose The Residents are the perfect example of how far you can go with just an image. I've never really liked their music, but I liked their videos and the idea of it, but people are not really convinced by them are they? It's always the same, the more you say, the more you leave yourself open to attack. The less you say, the more likely you are to be successful, because people have nothing to attack you on.

On that rather pensive note the interview finished. The often contradictory nature of Graeme's statements were, I think, a clue to what was going on behind the scenes. SPK's signing to a major label, with a consequential commercialisation of the music and a stab at the 'big-time' that didn't quite work out (I could never see SPK as a pop band anyway). SPK may have disappeared of late, but with the Mute reissues of their old material and rare works I think we'll see an acknowledgement of their influence that extends into the sampling craze that just about everyone has got into now. They were probably the first to pioneer a Western form of tribalism, still kept alive by the likes of Test Department and Neubauten and the records of that era do deserve a second hearing in a modern context. I'm sure Graeme Revell will re-surface at some point soon - hopefully with radical new ideas, as he has a modest articulacy that was greatly misunderstood owing to the confrontational nature of the music and images employed at the time.

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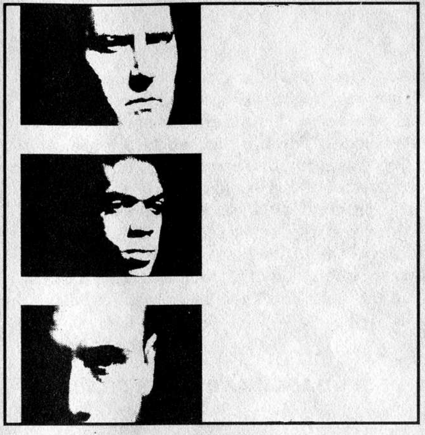

CLOCK DVA
Final Program

12" TEMPO 173 CD TEMPODISC 173

Debut maxi-single on Contempo by one of the few seminal bands of the eighties... and the nineties! Cyber rhythms and sidereal emotions folded round Adi Newton's voice, as cold and sharp as a blade, for this new digital provocation. For people who think that you can't also dance to CLOCK DVA music. Bonus track on CD. The new CLOCK DVA album,"Men Amplified", will be out in October: in the same electronic vein of their previous one, but harder and more extreme.

ATTRITION
Thin Red Line

12" TEMPO 174 CD TEMPODISC 174

After a long time of inactivity, ATTRITION are back with the wonderful "Thin Red Line", cold dance track with echoes of their more obscure past. It also feature a remix by Maurizio Fasolo, PANKOW's mastermind. On the CD version an extra track. The single will be followed by a new album,"A Tricky Business", a surrealist observation of life and those who sail in her, spanning from left field dance rhythms to sweeping soundtrack textures.

NEXT RELEASES

PANKOW			
' Walpurgisnacht '	**TEMPO 166 / MHR 011**	12" / CD	**30 Sett.'91**
BLACK ROSE			
' The Room Inside '	**CONTE 168**	Lp / CD	**2 Sett.'91**

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AUDION *18*
Magazine

Outstanding magazine which has been running for years. Focuses mainly on progressive rock and related and is indispensable for any fan of that enormous area of music. Also touches briefly on the Current 93's of the world. Lots of news, lots of reviews, it's a pleasure to recommend this.

VITTORE BARONI *PSYCHIC TV: A COUMPREHENSIVE COLLECTION OV LYRICS*
Book/CD

As you'd expect half the space of this chunky, glossy booklet is given over to reproducing the lyrics from the first nine years of PTV. Interesting reading they make too, some seeming throwaway, others offering far more. Interspersed are quotes and explanations that really make all the difference. As with all publications of this type there are the occassional historical revelations. Did you know that Genesis was born (and not created), Neal Andrew Megson and was given the nickname Genesis at school? Maybe you did, but I didn't. There's also a list of Temple Records releases and other projects that PTV members, past and present, have been involved in. Charitably, considering their stated opinion of recent PTV, there is even a list of Coil releases. For the collector this will help fill the gaps, for the casual observer this will make you aware of the sheer diversity and richness of all that has gone under the PTV banner. With a CD Single by Gen and The Hafler Trio, this is a worthwhile addition to any bookshelf.

Naked

ALEISTER CROWLEY *THE STRATAGEM AND OTHER STORIES*
Temple Press Book

This superbly packaged release, with gothic art cover arousing visions of tales from the dark mind of this manipulative master of Magick, is a fascinating collection, including the first publication of *Which Things Are An Allegory,* one of Crowley's earliest pieces in which his magical elements are quite evident. To expect Lovecraftian tales of ghouls and spectres - Crowley often portrayed as master of witchcraft, evil doings and cult depravity - is a misconception, his theories exist deeper in the psyche... *Stratagem* - tortuous reality of imprisonment, a tale of escape from a living hell. *The Testament Of Magdalen Blair* - brilliantly documenting the emotions of a young woman's ultimate experience of mentally accompanying her husband's transition into the death chambers of hell. Personifying his disease as the Devil's missionary, as it devours and drags his soul from the bodily self to eternal fire. Spirit evading all finality to survive eternally tormented. Merely death to the body but unhinging the realms of sanity for the onlooker - nightmare material. *His Secret Sin* - unveiling human moral hypocisy.

DESTINATION JARRE *5*
Magazine

The magnificent Jarre zine now goes glossy and without losing any of its second-to-none news and views on the man in the process. If you're looking for that elusive piece of info or simply after bargain merchandise you should already be reading this.

ELECTRIC SHOCK TREATMENT *1*
Magazine

Visually uninspiring this magazine has features on Controlled Bleeding and Nocturnal Emissions and is padded out with reams of contact addresses. If I needed an address that badly I'd buy Factsheet Five or Soft Watch. Arrogant, but mildly interesting if only for the bands views themselves.

FACTSHEET FIVE *43*
Magazine

We're talking bible status here. Longstanding magazine of contact addresses and reviews, At over a hundred pages long, it's a networkers dream.

FRACTURED *3*
Magazine

Just arrived before we went to press and is improving no end. Pieces on Clock DVA, Wim Mertens and Death In June (again). As usual, artwork is superb and the writing coming along nicely. Keep it up Simon.

FRAGMENT *3*
Magazine/CASS

On the mag side there are two long interviews with VIDNA OBMANA and PBK, plus another essay by GX JUPITTER LARSEN. The tape contains one side each of Vidna Obmana (ambient loops and fragile soundscapes) and PBK (percussive and repetitious, a hymn for the disaffected) all presented in a wrap around card sleeve. A brave attempt at multi-media and looks good too.

Naked

GRIM HUMOUR *SPRING 1991 EDITION*
Magazine

Yes, the legend is re-born. The usual humour is here, lots of lovely cartoons and artwork. Springing back with features of the calibre of Lydia Lunch, Tom Vague and Cindytalk, makes essential viewing. Limited number also have a split seven-inch with Splintered and Cindytalk.

GX JUPITTER-LARSEN *34 ESSAYS*
Magazine

This is exactly what it say it is; 34 shortish existential essays, culled from his various statements, articles and press releases over a ten year period. Well presented in A5 book format, it consists of GX's thoughts on just about everything from paper tearing to the nature of colour. One for the cafe society.

Naked

ND *14*
Magazine

A U.S. magazine which deals in music, art and performance. Attractively presented and well written, this issue has features on O Yuki Conjugate, Ken Montgomery, Byron Black and others. For the art-cultured music fan.

NKVD/LAWRENCE BURTON *EVERYMAN*
Runciter Corp Comic

This first graphic/comic offering from Runciter Corp is an intriguing hi-tech future/past travelogue, much in the vein of Future Shocks from 2000AD. The time travel is slight (only 50 years into the future), the drawing spot on and the main character 'E' sympathetically developed. Acid head though he is (and a wimp to boot), he moans his way through a slightly rambling, if totally believable first adventure with a collection of rather unattractive companions. That way, you don't mind when half of them get snuffed towards the end. For me the best aspects were the in-jokes littering the visuals. A clock on the wall has 'DVA' written on it, Konstruktivits graffiti is everywhere (of course) and the juke box in the pub boasts Chrome, Throbbing Gristle and Grey Wolves. 'E' says it made him homesick! Part 2 of this shouldn't be long coming. Good stuff.

Naked

SOFT WATCH *1*
Magazine

Drawing together a contact list from scratch is an enormous task, which is what Soft Watch is attempting. I wish them all the luck in the world and hope this will grow to the UK equivalent of Factsheet Five.

TECHNOLOGY WORKS *7*
Magazine

I like this magazine a lot. Up to date news of the Trax and Nettwerk crowds and more. Well thought out, with intelligent interviews. Issue 7 has features on 242, KMFDM and CRASH WORSHIP with a more industrialised line-up promised for the future.

TOTAL *1*
Total/Soleilmoon Magazine/CD

Alas, it is all too rare an event to discover such a gem as Total - corny and understating to reel off such labels as brilliant, superb, etc., but this is an unparalleled work of art. Glossy mag, fourteen track CD - all rather attractive, but for once this glossy mag is not just the result of a bored rich kid trying to diminish his piles of cash. Total is a collaboration of soul and heart and worth reading (framing even), accompanied by a cacophony of musical delights laying the foundations for an ideal world. A noise assault of vibrant, pulsating Eurobeat from old faves Frontline Assembly and Fini Tribe set the scene. Jass prove to be a deliciously interesting concoction of Crampesque basslines and a harmony of strings. Coil ever faithfully distorting, lead the way along The Anal Staircase and Hula's John Avery presents overtones of Foxx and Jarre, in the wonderfully haunting *Cross*. The literary side of this affair covers an extreme of excesses to wet all appetites - a professional production with real balls. Well suited to the darker, more enquiring mind Total indulges us in thrills, from the Kennedy Klan to the Klu Klux Klan and the Moonies to Muzak. A well balanced collection of topics for the off-centre intellectual. From religious mania to tips on how you too can obliterate life as we know it, with a little help from B.T.! "The World Ends Tomorrow and You May Die", the Psycho Organisations advise us - now we can at least go with the comforting knowledge the media has finally evolved - courtesy of Total.

KEVIN S. EDEN *WIRE... EVERYBODY LOVE'S A HISTORY*
SAF Publishing Book

An amazing book, where the band members are left to explain Wire for themselves. Kevin Eden, through numerous interviews allows them to re-trace their steps and expand on the ideas behind their music, art and performance. Even though the author is a life-long fan the book doesn't smack of any trite silliness and is a compelling read on how the band evolved (and will evolve in the future). With its extensive discography it makes a Wire collection complete.

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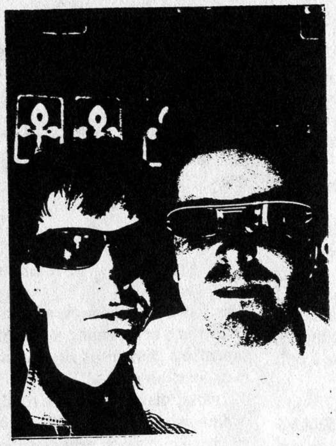

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This issue is dedicated to Robert King and Morven Lister, whose enthusiasm and honesty is sadly lacking in the industry as a whole.

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Issue Three

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